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Early Architecture of the Rappahannock Valley

III. GAY MONT AND BELLE GROVE

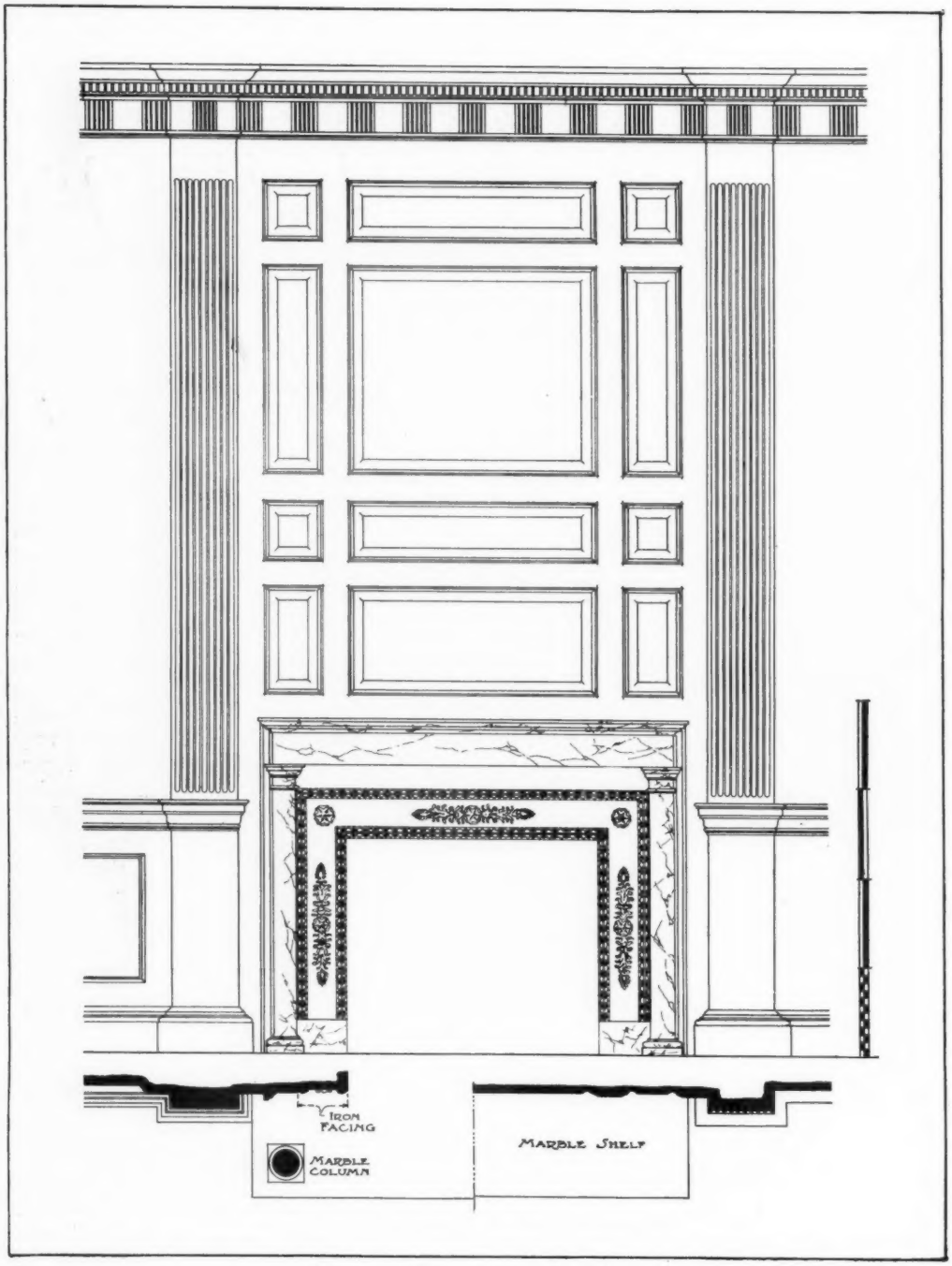
By FRANK CONGER BALDWIN

ABOUT twenty-five miles below Fredericksburg, where the tortuous Rappahannock begins to widen into the first of its broad reaches, the quaint old town of Port Royal lies dormant and secluded. With no railroad nearer than fifteen miles, and with no facilities for reaching the outer world, save by the steamboat which calls there three times each week in good weather, the sleepy old village seems quite content to rest in reminiscent contemplation of an interesting and historic past. Events of relatively great importance in their bearing upon the future often dwindle to insignificance or are entirely forgotten with the passing years; but Port Royal may always claim remembrance as having narrowly missed being chosen as the site of the National Capital, for, when it was determined to remove the seat of government from Philadelphia, Port Royal was seriously considered, and the location for the present city of Washington was given preference only by the narrow margin of one vote. Again, nearly a century later, Port Royal gained nation-wide publicity as the scene of the capture and death of Booth, the assassinator of Lincoln.

But in the long intervals between and since these interesting national events, the life in the town has merely expressed the character of the neighboring country, which is essentially pastoral. The early era was marked by the landed proprietorship of the prominent families of the region, but most of the large estates have been cut up into small farms, and the old houses have disappeared, and it is now very difficult to develop even a mental picture of the large and prosperous plantation life of the days that are gone. Two of the great estates of this region, however, have been held almost intact, and the manor houses have so withstood the ravages of time that they afford opportunity for study and description. The two houses in question are known as Gay Mont and Belle Grove, and were both owned by John Hipkins.

GAY MONT

Reliable data concerning this estate is difficult to obtain, as the early records of Caroline County were destroyed or carried away by the Union troops during the Civil War. It is traditionary, however, that one Miller "took up" the land now known as Gay Mont, but earlier described as Rosehill, and that it was subsequently



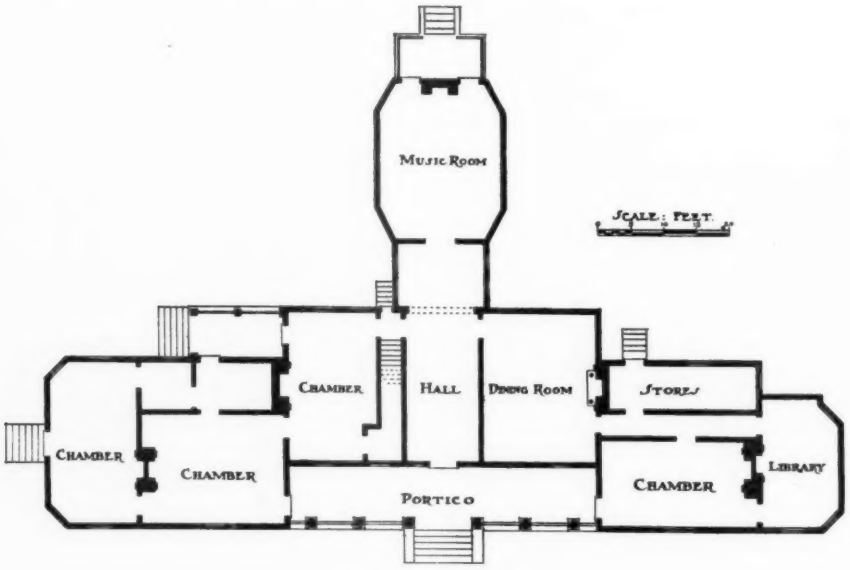
MANTEL IN DINING-ROOM—GAY MONT

MAIN HALL—GAY MONT

sold to Catlett and later to John Hipkins. It is believed that the original house was built by either Miller or Catlett in 1725.

In 1789 William Bernard, from the "lower country," married Fannie Hipkins, the daughter of John, and of this marriage was born John Bernard. A daughter, Helen Struan Bernard, married Philip Lightfoot Robb, son of Robert Gilchrist Robb, who, prior to the Civil War, was in the United States Navy and was Commandant at the Norfolk Navy Yard, but who resigned his commission at the outbreak of the war, and became a captain in the Confederate Navy. From this union came Philip Robb whose children now own Gay Mont. On the marriage of John Bernard to Jane Gay Robertson, in 1816, the name of the estate was changed by him from Rosehill to Gay Mont, in honor of his bride.

The original house comprised only the central or two-story portion of the present building. The wings at each end and at the rear, also the portico, were added by John Bernard in 1798. Although a frame building, the substantial and thorough construction of the original portion of the house has enabled it to survive the passing of nearly two centuries with much less deterioration than one would expect. The additions built in 1798 are scarcely in



Plan of Gay Mont

better condition at the present time. It would be interesting to know what influences prompted John Bernard to decide upon the use of stucco as an outside covering to a frame building and, in doing so, why he did not carry the treatment through the second story of the older portion of the building. This is, perhaps, one of the earliest uses of stucco in this manner in this part of the country, where its application is rare even upon a foundation of brick.

The interior of the house possesses many features of interest. Nearly all of the rooms have paneled wainscotings and high, paneled over-mantels, flanked by fluted pilasters and crowned with a molded and enriched cornice, which is carried completely around the room. The mantel in the dining-room has a marble shelf, supported by marble columns. The moldings of shelf and columns are sharply cut, and the marble, which was originally white, has become mellowed by age to a soft yellow tone.

The old scenic wall paper and the heirlooms of beautiful furniture and silver incite the imagination to an appreciation of the culture and refinement of the generations that have dwelt in Gay Mont. Times and conditions have changed, and other regions have developed greater prosperity, but one is impressed with the belief that life here has meant something more than a mere acquisitive struggle. The feeling of "home" is the dominant note throughout, and it is not confined to the dwelling alone but finds expression in the beauty and charm of the gardens which surround the house. The building is situated at the top of the highest hill in the neighborhood, and from the portico one's vision is led over a series of formal terraces, beyond the vast cultivated fields and meadows of the estate, to a broad and comprehensive view of the valley of the Rappahannock River. At the rear are the gardens whose walks and lateral paths, bowered and shaded, continually open up new and unexpected vistas. A profusion of flowers delights the eye, and the air is redolent with their perfume. Roses are everywhere and in great

MAIN FRONT—BELLE GROVE

MAIN HALL—BELLE GROVE

variety. At either end of the house there is a circular garden of roses, surrounded by box bushes. It is probable that long ago these bushes were kept trimmed into the form of a neat circular hedge, but they have been permitted to grow at random until they have assumed the form of great round masses, higher than a man's shoulder. Within these inclosures are various old-fashioned roses, their names long since forgotten, which seem to have taken advantage of their secluded position to develop an intensity of color markedly greater than the roses in the more open portions of the garden.

Thus one finds in Gay Mont a near approach to that ideal of a home whose spirit is cherished through generation after generation. This is rare indeed in America.

BELLE GROVE

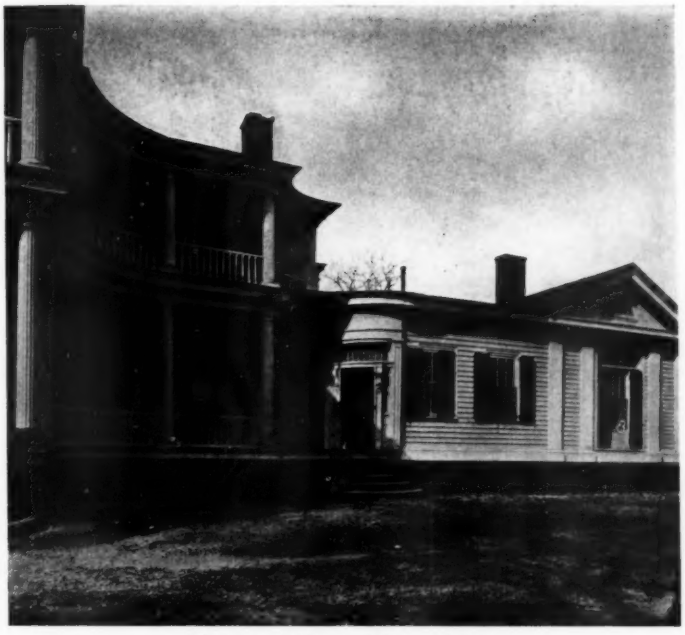
John Prosser "took up" the Belle Grove lands prior to 1670, and on April 9 of that year sold them to Anthony Savage. Intermediate deeds between 1670 and 1790 are not available, but on April 3, 1790, Francis Conway and wife conveyed Belle Grove to John Hipkins. He built the original house, and on April 14, 1798, settled the property by deed of gift upon his son-in-law, William Bernard, and from the latter the estate passed by various conveyances, through the ownership of the families of Carolinus Turner and John Tayloe Thornton, to its present possessor, Mr. J. F. Jack, of Los Angeles, California.

STONE STEPS—BELLE GROVE

DETAIL OF DOORWAY—BELLE GROVE

Like Gay Mont, the present dwelling is much larger than the original house, which only comprised the two-story portion in the center of the building. It is believed that the house built by John Hipkins was erected in the period between 1790 and 1798, and that the symmetrical one-story wings were added by Carolinus Turner in 1839.

Belle Grove has one characteristic wherein it differs from most of the other houses in this region. It is set upon a high bluff of the river bank, and the terraces of its "water front" lead directly down to the

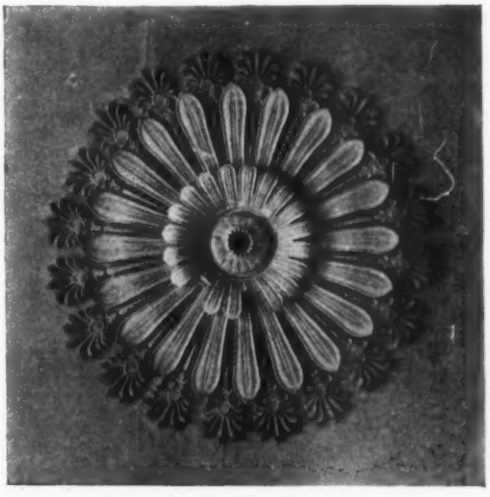


DETAIL OF PORCH—BELLE GROVE

river, but few yards away. The opposite façade of the building is the main front and has the customary formal approach and fore court.

In the absence of authentic records, it is difficult to determine to what extent Carolinus Turner was responsible for the architectural features of the central or older portion of the building as we now see it, or how much of the work existed before he began his extensive remodeling and additions. Curious inconsistencies in design are to be found in the work done under Turner. He (or his architect) was strongly under the classic influence, and all of the exterior work is executed in that style. The proportions and details of the Doric and Ionic orders indicate a thorough acquaintance with them, and yet, while the soffit of the Doric architrave is adequately supplied with guttæ, properly spaced, the triglyphs were omitted from the frieze below. The columns are exceptionally graceful and free from that feeling of attenuation which is so frequently found in Colonial work. The modeling of the Ionic capitals, of the consoles beside the two small entrance-doors and of the stone guards to the steps of the water-front porch, discloses the hand of the skilful designer and carver.

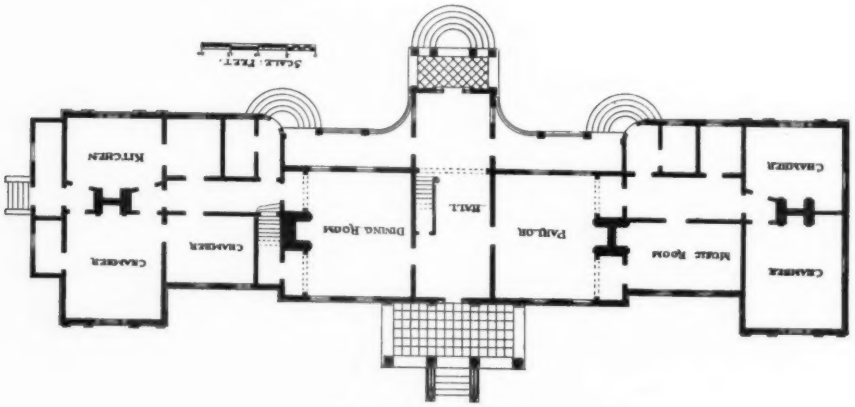
The steps leading from all of the porches, also the molded bases of the porch columns, are of stone, and the source from which it was obtained becomes an interesting speculation. The stone is of a rich dark brown color and is very hard. It is unlike any of the stones found in the southern quarries, and so closely resembles the well-known Portland stone of England that it seems reasonable to believe that it was imported.



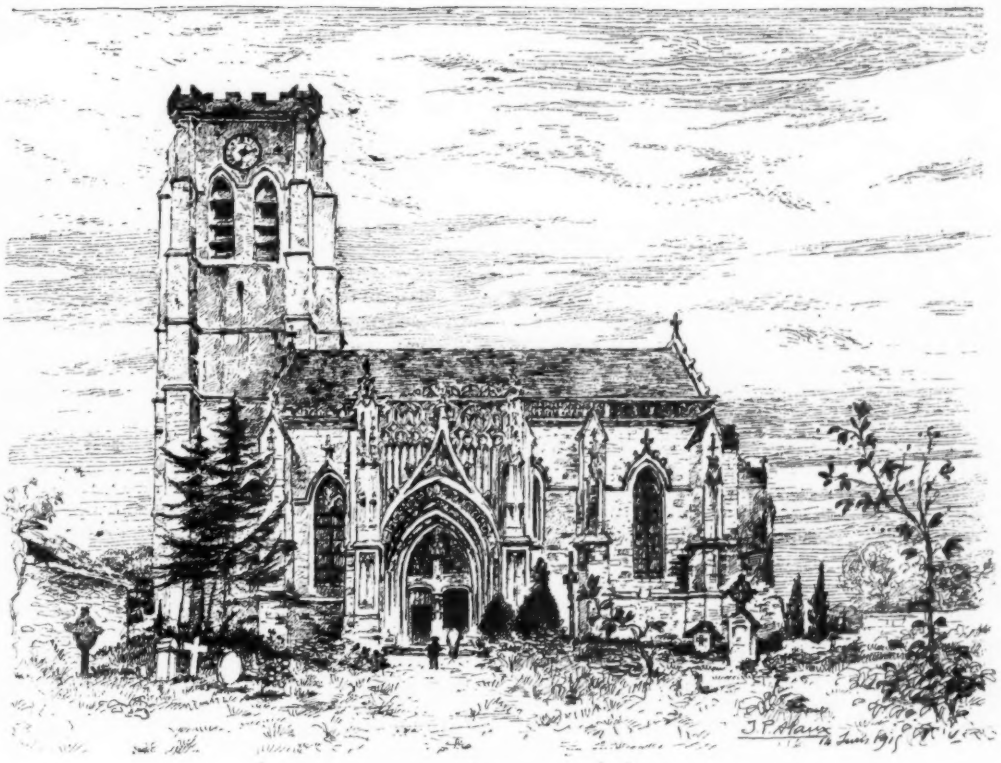
CEILING ORNAMENT—BELLE GROVE

WATER FRONT—BELLE GROVE

The several sets of circular stone steps and the curious curved lines of the two-story porches at the front of the house suggest the quality of ingenuity in the designer, and one regretfully admits a feeling of disappointment at the discovery that, seemingly, all effort at design was expended on the exterior of the house. Throughout the interior one finds that all of the doors and windows are "trimmed" with heavily molded casings and corner-blocks. The spacious rooms are pleasantly proportioned, but the well-designed mantels that one expectantly seeks are absent. The interior, however, possesses some very good ornamental plaster work, notably in the molded cornice in the hall and in the centers of several of the ceilings.



PLAN OF BELLE GROVE



L'Eglise d'Ablain St Nazaire
avant la guerre

The Church of Ablain St. Nazaire

AMONG the countless lamentable ruins resulting from the actual warfare in Europe, there are those which are pathetic and those which are sublime. But besides these monuments, where beauty and historic memories had so attached themselves as to make it seem that they should rest as the sacred and inviolate patrimony of all men, there are also a great number of more modest works, which are scarcely less charming as echos of the centuries which are gone.

They are the field flowers of France. Possessing, at best, no more than a meager historic interest, their whole fabric is perfumed with the pleasant fragrance of the past. Enter into one of these village churches and it will be rare indeed that you shall emerge without having been both touched and interested. Each of the epochs which have contributed a share in the making may be clearly traced. Here it will be a Roman capital, around which there twines a wreath of sculptured ornament, Byzantine in aspect. There it is a thirteenth-century porch, with its elegant pointed arch. Farther on it may be a chapel where you will find delicate Renaissance ornament in the design of the intersecting ribs of the vault. The glass, the grills, the wood-carvings, the paintings, will speak to you of the past—and with what eloquence!

Some of these little churches contain celebrated treasures,—witness that in the Midi, which possessed a valuable relic of St. Martin so generously given to the Louvre by Mr. J. Pierpont Morgan, under circumstances known to all of us.

Thus it was with a profound sadness that we learned of the destruction of the greater part of the churches in those villages of France which have been occupied by the enemy. Among these, and one of the loveliest of all, was the Church of Ablain St. Nazaire, classed among the historic monuments and now demolished by the bombardment which accompanied the battle of Lorette.

The village of Ablain St. Nazaire lies at the very foot of those heights where, during the last eight months, almost every day and every night, there have occurred the most frightful combats. The church is situated toward the extreme end of the village, and I have long desired to visit it.

On the 13th of May my company occupied a trench in the first line, lying upon a little eminence which overlooked the village. The position of the enemy had been rendered excessively dangerous, and at dawn we were scarcely surprised to note that the village was on fire. The enemy was covering its retreat which was being pushed by our troops. Our patrols could already be seen moving among the first outlying houses.

My quick wish to visit the village and gain the church was shared by a comrade. It was risky work, but our curiosity was great. Jumping from the trenches, we ran quickly down the slope, dodging the shell-holes and picking our way among the debris of equipment which had been reduced to hash by the machine-gun fire. We arrived at the trenches which had been deserted by the enemy, after having worked our way through a double line of barbed wire hung from iron standards. An insupportable odor seemed literally to take us by the throat, and left us no illusions as to what we were about to see—but I pass over the details!

We bent our steps toward the main street of the village, sheltering ourselves behind the houses, for a desultory machine-gun fire was still being kept up from Lorette, and the balls flattened themselves against the walls with a sharp noise like the cracking of a whip.

Diable! Could we get as far as the church? Descending again into the abandoned trenches, we picked up some German newspapers; farther on, in the courtyard of the Mairie, we come across a battery, with an Austrian 54 pointed toward our own trench. A great white lilac in bloom masked its mouth. Lovely lilac! Villainous cannon! I plucked a bloom.

The church was not far away now, and I fingered my sketch-book as I thought of the final realization of my hope. But alas! two hundred meters farther on we came face to face with a barrier of sand-bags piled against an overturned wagon. A sentinel mounted guard. "No passing!" Balls whistled close by, and with the greatest regret I was forced to turn back without my sketch. We arrived in our trench just before a peppering shell fire set in.

But although I was not able to make for the Journal a sketch of the church as it appeared after the bombardment, I send the pen-drawing of it as it was before the war. And after all, perhaps it is just as well that I failed in my attempt to make the later sketch, for the church is so elegant and so gracious that I am sure there are many who would be reluctant to look upon it as it now lies.

The clock tower is completely shot away, and the whole fabric lies in ruins, the complete extent of which I was, of course, unable to learn.

Poor church! Will it ever be possible to cure thee of thy wounds?

JEAN-PAUL ALAUX

Near Arras, June 19, 1915.

Some Thoughts on Reading "The English Parish Church"*

IN THE very modest preface to his attractive little book, "The English Parish Church," Doctor Cox starts out by disarming much criticism, showing his work throughout to be the labor of an archeologist in love with his subject, rather than that of a practising architect.

He looks at his subject to a great extent through the spectacles of the poets and romantic writers of the last century, crediting the builders with all that enthusiasm which the romancers describe as faith,—he gives us no hint of any complications caused by miscalculations nor of any work which was torn down and rebuilt during its original execution.

While he draws some lovely word-sketches to augment some of the attractive half-tone views, showing the value of the parish church as a beautiful feature in the charming English landscape, he smashes several of those fond sentimental theories which we were wont to cherish about the mysterious peep-holes like lychnoscopes, leper windows and such.

It is quite possible that England, as he says, may be first in Christendom in the number of her churches, but that they have greater antiquity is reasonably open to question.

The geologists have led us to suppose that a large portion of what is now the southern part of England and the northern part of France was at one time the bottom of the ocean, since the oölite or organic limestone which underlies many districts is recognized as composed of compressed deep-sea-ooze and minute shells, giving the appearance of fish-roe; it is of a variety of degrees of hardness, easily worked and accounts for the abundance of fine stonework. May it not be that because when calcined it becomes such an excellent building-cement, we owe, to this quality in a large degree, the lasting quality of these structures?

Perhaps, also, it was due to their partly secular character and uses that the parish churches in England escaped much of the rage of the fanatical period of the Reformation. Possibly, also, it was owing to the attachment of the people for the structure itself as was shown by the inhabitants of Glasgow, themselves reformers, when they beat off the leaders of the Covenanter movement who were attempting to burn their cathedral.

Certainly the change of cult in England was far less violent than in France where fewer parish churches remain in their original condition.

Still, the wonder is that, during the Cromwellian period, in view of the neglect they suffered when what were regarded as papal forms of worship were suppressed, so many survived that violent change of thought, and with it the change of taste which came in with the advent of the House of Orange. The classical *elegancies* of the Netherlands, so called by those who reviled the works of the Middle Ages as barbaric, came in at that period, while about a century later the tables were turned and the "Dutch" classic was equally denounced as ungraceful and clumsy, for in England the Renaissance, in abandoning medieval forms, never took on the graceful and delicate lines or details that it did in France.

It is well known that the French and Italian clergy, at and after the Conquest, had no easy task to eradicate the existing Celtic church and clergy and their teach-

*The English Parish Church, by J. Charles Cox, L.L.D., F.S.A. Charles Scribner's Sons, New York. 1915.

ing; indeed some traces of the influence of this early church may be recognizable in our own day and country as well as in the British Isles. As the apse or chevet termination to the chancel found so little favor in England, we are led to think that, like "the new form of faith," it was pressed on the inhabitants by their conquerors and with so little success that, as the author in his admirable chapter on the Plan shows, while there were apses built prior to the conquest, yet these and others built under Norman influence were destroyed during a returning wave of Celtic fervor in order to substitute a rectangular end to the chancel. Indeed it is interesting to note how far this feeling was exerted. For instance, the Cathedral of Laon, the building of which is known to have been paid for by moneys collected in England and the design and work very possibly being by Englishmen having old Saxon prejudices, is one of the few French churches with a rectangular sanctuary. Might it not be possible to trace in this an old Aryan strain in the Celtic blood and teaching scattered through the British Isles?

Reference to the "reconversion of England in early Saxon days" would suggest that the author regards the labor of the Celtic missionaries and the early Church established by Alban, Caed, and Dubricius as heretical or schismatic!

It could hardly have been expected that an English writer would have drawn the plans at a decimal scale, but it is difficult to understand why an arbitrary standard such as one inch equaling twenty-five feet has been adopted. One might have supposed that so long as the inch is taken as a standard it would have seemed more customary to the English mind—sixteenths being too cumbersome—to have divided it into thirty-seconds.

Certainly some very odd results were arrived at when architects of the early part of the nineteenth century undertook to restore or beautify the medieval buildings, of which efforts the author's remarks show a very clear and keen estimate.

The subject of the differences and changes in plans as affected by Anglo-Saxon and Roman tradition is admirably sketched, showing how vigorously the pre-Conquest period clung to its forms, but there is very little suggestion of the energetic efforts of the Roman missionaries in routing out the Celtic church.

Here it might be asked if the author is warranted in assuming that "throughout Christendom the fundamental doctrines of the faith and the outward expression of them remained the same during the whole of the medieval period?" Perhaps he does not think the movements such as that headed by Arnold of Brescia in the early part of the twelfth century, or that of the Albigenses of about the same period, as worthy of consideration. Possibly also he does not regard Wicliffe or Huss as coming within the medieval period.

While exploding the old legend of the deviation of the chancel, it is a source of some regret that no attention appears to have been paid to the matter of exact orientation in connection with the date of dedication.

The plans shown would also lead us to suppose that the old builders worked strictly on right angles and straight lines. Now it is pretty well recognized that England acquired her building knowledge from the Continent, and, as it has been shown of late, mainly through the study and demonstration of Professor Goodyear of the lines of parts of some of the English cathedrals and a great number of churches on the Continent, one is led to believe that had those who prepared the data for the illustrations in this work thought it worth while to make more than one measurement of, for instance, the width of a nave,

or had the wall angles tested or the walls plumbed, some rather curious and interesting characteristics of the early builders might have been shown.

There seems to be very little doubt that though the Romans are known to have used the true arch in England, they appear to have taken away with them, when they left, the trick of building it, so that when the Saxons got their foothold they fell back on the traditions suggested by the timber-construction brought by their fellow emigrants from Scandinavia. As Murray says, "For the true Saxon Style we ought perhaps to look to the Norwegian wooden Churches."

The angle substitute for the true arch, which was evidently suggested by this wood-construction followed up in stone, is preserved in the well-known windows in the Deerhurst tower. By the way, how we should have liked to have had the author's views of the reason for the division wall which was built up, midway in this tower's interior. Is it possible that this portion of a Saxon tower was saved and a later work built to it?

While Doctor Cox admits that there are numerous examples of pre-Conquest work, yet he jumps too quickly into twelfth-century examples and causes some regret in telling us nothing of the origin of these forms and how they developed what is called Anglo-Saxon.

As an example of "Saxon" building, it is interesting to see offered the same old view of the tower of Earl's Barton, clearly reproduced from the wood-cut used by Fergusson, who acknowledged that he had it from Britton.

Most probably on account of their Teutonic ancestry, it is well known that the English are almost fanatical in the matter of classifying. How many books have been written by elegant persons of leisure on such subjects as the Cats of Cheshire, or the Lizards of Lancaster? To such an extent has this pastime been carried that it has been said there exists in England neither an object nor idea which cannot be classified.

While the author objects to calling an entire period Jacobean and advocates a Carolean subdivision, does he consider the consequences? Since the next period has been dubbed Cromwellian, we then should have Williamnean, followed by the accepted Georgian and Victorian, and leading us to ask whether the next generation will see and know buildings which will be designated as Albertian?

It is somewhat doubtful if the name "Gothic" was attached in a spirit of derision by those who regarded these forms, which they associated with the feudal period, as inelegant and unintelligent, or, as Murray puts it in his introduction to Christian architecture, because "pretty much all the architecture within certain limits of age and location in Europe having been influenced by people of Gothic rather than Roman blood should be known as Gothic?" Still it sometimes seems a pity that the term used by the French, "Ogival" as being more descriptive should not have been adopted at the time of its revival.

How Chaucer or Shakespeare would have been surprised to have been informed that they lived in Gothic houses or frequented Gothic churches!

Language is such a wayward jade, so continually does she get on a wrong scent, that once designating a person, place or thing by an unreasoning name it is often impossible to set her aright. Thus while she has classified English structures showing pointed arches as Gothic, she does not like to admit taking buildings of the Saxon or Romanesque period into this class.

However, when one sees the absurd results produced in buildings, furniture

and monuments about the middle of the eighteenth century under the influence of such persons as Horace Walpole in an attempt to restore the spirit of the Middle Ages in lath and plaster at Strawberry Hill, is it any wonder that these feeble efforts were reviled as Gothic, but from an entirely different viewpoint? In France it has been claimed that its revival is not popular since it recalls, as is thought, memories of the Feudal period.

The English, on the other hand, having fixed on a specified form of church as the official national cult, though unofficially associated to a large extent with the Gothic style, even their secular structures erected on those lines have been consequently regarded as ecclesiastical buildings, wherever English is spoken.

Notwithstanding the romantic glamor and the feeling of picturesqueness which has been thrown around the Middle Ages by the literature of the past three centuries, there seems to have been, since the time of the Renaissance, a certain undercurrent of aversion to the earlier and purer architectural forms of that period, and a constant effort to return nearer to the horizontal in openings, in roofs, and in gables.

A strong plea is made for the revival of what has been classified as perpendicular, and some of the most popular and prominent architects of our own time have been using it in what might well be criticised as a far too servile manner of designing many important educational buildings. Clearly this shows that the pointed openings and high-pitched roof of the earlier styles, not to mention their more ideal lines and details, are unsuitable to the mechanical demands of today, leading one to ask, in this day when iron and concrete dominate building, why design in "perpendicular," "Doric" or any other *style?*

In America "pointed" architecture in its purity never seems to have been very popular, although perhaps some bastard and feeble imitations of it have achieved a certain favor; still there has always been a craving, even in churches, for something of the classic styles, which may account for the favor with which the latest of the English pointed styles has appealed to Americans.

In the present day, however, some of the most prominent architects appear to have discovered that the perpendicular, the later and more mechanical development of the pointed style, is the only one suitable for churches and colleges, disregarding the lines of the earlier and purer types.

We wonder how it is that so little is said about the difference of roof-pitch in the earlier and later churches, how it is that no attention is paid to the surmise that where the roof of every early church most likely had a steep pitch, the ends of the rafters bearing on the wall probably became decayed. In many instances these dropped down to a flatter pitch, as appears by the weatherings of abutting roofs which show on the many outer tower walls, thus indicating the steeper pitch of the earlier roof.

In the handsome, though rather late, hammerbeam roof at Needham Market, the tie-rod has passed unnoticed; now as tie-rods were not usually part of the original design in such roofs, it is reasonable to suppose this is a modern precautionary addition, which raises the question: Was it found necessary on account of the faulty construction of the walls, the timberwork or changing the material of the roofing to lead?

It is quite as difficult to understand why under the chapters treating of plans so many prints of interiors are shown as to know why so many interiors appear in the chapter treating of locations and surroundings.

Under the head of Materials something should have been said about glass and as

to when it was introduced, which a search for grooves in the jambs or tracery might reveal. Also, would not a few memoranda of where the early glass might be found *in situ*, and where it was probably made, have been well worth while?

It would have been very interesting had more dates been given with the illustrations and some idea expressed as to the quality of workmanship in different localities. The lack of system or of chronological order in which the abundance of excellent half-tone prints appears is a real source of regret.

Would it not have been a great addition to this excellent little work had the author, at least to the American Edition, added a small map of England showing the counties? Also, since the matter of classification is held so important, a copy of what is known as Rickman's Chronological Table as it appears in Parker's Glossary, or even the more condensed form given by Murray, would have been most useful.

At Maplewood, Durham, and Sandon, Essex, is shown an example of tracery done in brick about the beginning of the seventeenth century. This, to the American student, is particularly interesting from the fact that within a few years thereafter, the brick church at Smithfield Isle, in Wight County, Virginia, was known to have been built under the direction of the English engineer of the colony. The tracery of the large east window, still existing, was of the same construction and material, as in the English churches above mentioned, showing how strongly the medieval traditions held and were even transported to the new country.

It is pleasant to find mention made of the efforts of the venerable Cambridge Camden Society, under whose guidance and the very complete working drawings sent out by it about the middle of the last century to some enthusiastic gentlemen near Philadelphia, was built the Parish Church of St. James the Less (a replica of the early English Saint Michael's, Long Stanton, Cambridgeshire), perhaps the purest example of an early English church in the United States, and at the same time about the most unsuited for the needs of the nineteenth century as can well be imagined.

In the midst of all the painstaking listing of so many interesting examples of variations in structure and arrangement of parts it is refreshing to find the author, so to speak, letting himself out for a holiday to enjoy the simple and quiet localities and the picturesque manner in which the church and the landscape seem to fit each other, a manner so well understood for instance by old John Constable, in the vale of Dedham. C.

The Special Meeting of the Institute at New York City on August 5th Next

The September Journal will contain a full account of the Special Meeting of the Institute of which due notice has been sent to all members and an announcement of which has already appeared in previous issues of the Journal.

The First Award of the Collaborative Prize of the A. I. A. to the Students of the American Academy in Rome

IN the admirable report of the Committee on Allied Arts to the Forty-seventh Convention at New Orleans, there occurred some memorable phrases. The committee recommended, first, that the suggestion for the establishment of the prize, as made to the previous Convention, be made a definite instruction. This was done, in so far as possible, by a resolution instructing the Board to establish the prize out of any available funds.

But the report of the committee contained the following hopes:

"That it may be instructed to define the arts belonging to the allied arts group;" that every means be employed "to spread abroad, as a fundamental Institute principle, the belief that sympathetic, intelligent coöperation among the allied arts is, and always has been, the only sure road to a worthy architecture in any age or any land," and that the whole membership of the Institute would unite "in sounding a warning against architectural specialism, and by shouting, whenever and wherever possible, the slogan of its Allied Arts Committee—COLLABORATION!"

The prize was urged upon the grounds that collaborative work was indispensable; that such work was not possible in the schools of architecture in this country, and that the American Academy in Rome was the one institution where American students of architecture, painting, and sculpture could intelligently and sympathetically undertake a collaborative problem. These impressions were thoroughly justified by the fact that while the winning design in the present instance was a worthy piece of collaborative work, the other two lacked unity and harmony, emphasizing in the highest degree the vital necessity of such work as a part of the student's education.

For purposes of broadening the experience of all the students, the collaborators were drawn from different classes, as follows:

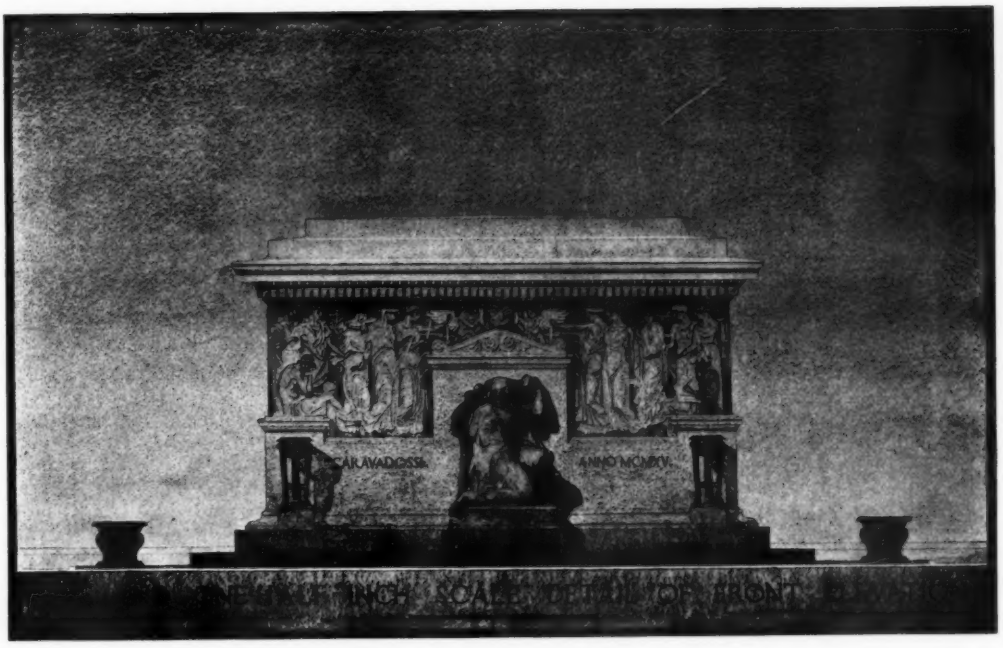
First-year architect.
Second-year painter.
Third-year sculptor.

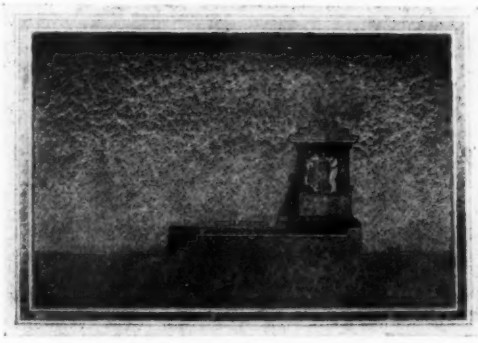
Second-year architect.
Third-year painter.
First-year sculptor.

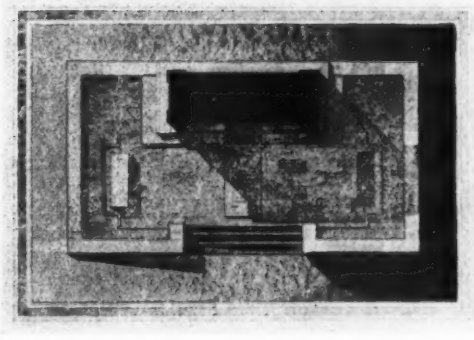
Third-year architect.
First-year painter.
Second-year sculptor.

A more admirable plan could scarcely be conceived, since it affords a variety of experience which would be possible in no other way.

Thus one hope of the Committee on Allied Arts has been fulfilled. Collaboration is recognized as a fundamental principle of the Institute. Perhaps the greatest value of a great principle lies less in the well-founded hope of a future betterment than in the opportunity it offers for labor without thought of either time or reward. Art is long—it could not be were it otherwise; and yet it will not be so many years before we shall begin to note the germinal processes of the effort which the prize will yearly call forth. Imperceptibly there will flow back to this country a stream of experience which, dividing itself again and again, here and there, will emerge as the source of ever more and more streams, until an intelligent knowledge of collaborative work in art shall have taken deep root and be ready to put forth its fruit.







COLLABORATIVE PROBLEM—A TOMB TO A FAMOUS PAINTER

COLLABORATIVE PRIZE OF THE A. I. A. TO THE STUDENTS OF THE AMERICAN ACADEMY IN ROME, 1915.
Won by Walter L. Ward, Architectr George Savage, Painter; Berthold Nebel, Sculptor;
Fellows of the American Academy in Rome.

The New Standard Documents: II*

By WILLIAM STANLEY PARKER

5. Arrangement of General Conditions.

The First Edition of the Standard Documents was unsatisfactory to many in the arrangement of the general conditions. The sixty-three articles were arranged under five main headings as follows:

Drawings and Specifications.
Materials and Workmanship, and their Inspection.
Financial Relations
The Architect.
The Contractor.

The question at once arises—where is the Owner? His rights and responsibilities are principally defined under "Financial Relations;" certain others are covered elsewhere as in Articles 12, 42, and 57.

"The Architect" is the caption for only four of the sixty-three Articles, Articles 39 to 42 inclusive, while in reality a majority of the articles deal to some extent with the Architect's duties.

Similarly, certain of the Contractor's duties are embodied in almost all of the first forty-two Articles, although only the last twenty-one fall under the general heading, "The Contractor."

It will be evident that, while certain matters group themselves logically under the first three headings, the last two cannot be used successfully as headings under which to group all matters relating to the Contractor and the Architect respectively. There would be little left for the other headings.

An arrangement of the General Conditions based on the subject matter of each paragraph, as suggested by the first three headings of the First Edition, regardless of its relation to the Owner, Architect, or Contractor, permits of bringing together those matters that are closely related in actual practice, and affords therefore easier reference in actual use. The attempt to adhere to the other scheme of arangement in the First Edition led to a scattering of many items that are really closely related, with a resultant sense of confusion to anyone endeavoring to look up a particular point. A single reference will sufficiently indicate this. In the First Edition the relations of the Contractor to other contractors employed by the Owner on the work, are covered in Articles 37, 48, and 63. In the Second Edition they are all covered in one article, 41, except that in the preceding Article 40, the method of settlement for damages between them is determined.

In the First Edition only the five general headings were given. In the Second Edition the reverse was decided on, and a brief title has been given to each Article. This greatly facilitates reference. It was felt to be undesirable to print any general headings. The logic of the new arrangement may be illustrated, however, by the following list of headings under which the articles naturally fall:

A. The Work: Its scope, inspection, and correction. Articles 1 to 16 inclusive.
B. Protection Against Damage: To the work, to property, to persons, insurance. Articles 17 to 22 inclusive.
C. Allowances and Extras. Articles 23 to 25 inclusive.
D. Financial: Payments, liens. Articles 26 to 29 inclusive.
E. Specific Duties of the Contractor, i.e., Permits, Royalties and Patents, Care of Premises, Cleaning Up, Cutting and Patching. Articles 30 to 34 inclusive.
F. Claims: For delay, default, damage. Articles 35 to 39 inclusive.
G. Separate Contractors. Articles 40 to 42 inclusive.
H. Sub-Contractors. Articles 43 and 44.
I. Arbitration. Article 45.

Throughout the preparation of the Second Edition, there has been a consistent effort to simplify and abbreviate the phraseology of the new Articles so far as was consistent with lucidity; evidence indicated that the length of the First Edition alone militated against its use in relatively small contracts, which, however, need well-drawn general conditions quite as much as larger undertakings. Including about 900 words of new matter, the Second Edition contains just over 6,000 words, and is about 350 words shorter than the First.

Equitable relations, clearly expressed, are so essential even to small contracts that the new document ought gradually to come into general use, as its terms become familiarly understood and its value as a standard document appreciated.

6. Old Articles Omitted.

The following notes will be grouped according to the order of the new articles. After the title of the Article will be found the numbers of the Articles of the First Edition which treat of the same subject. In some cases, the old Articles have referred

*A previous article appeared in the Journal for July.

to two subjects which are now treated in different Articles. More often several of the old Articles have been combined into one of the new Articles. Three of the old Articles, numbered 5, 13, and 54, have been omitted entirely, and, since they therefore would find no place under the title of any new Article, will be referred to here.

Article 5 gives preference to figured dimensions and large-scale drawings. This would manifestly be of use only in case of a discrepancy. A careless error in a figure might easily create an absurdity, however, that would make it impossible to follow the figured dimension. Similarly with large- and small-scale drawings, which are declared by Article 2 to be complementary. A discrepancy, in figures alone for instance, may exist between the two, with the small-scale drawing manifestly giving the correct information, while such an article as old Article 5 would direct the contractor to follow the large-scale drawing. This might be equally true of other information on the drawings as well as of figured dimensions. It seemed better to leave all such questions to be answered as they arise rather than to attempt to answer them in advance, with the resultant possibilities of further error. In new Article 11 the Contractor is instructed to study the drawings, and report discrepancies to the Architect who, according to Article 10, shall make decisions on all such questions. One architect has, I believe, felt it desirable to state that in any discrepancy between plans and specifications, the specifications small take precedence. This would also appear liable to the falsity of all generalities, which should be used with the greatest caution, if at all.

Article 13 calls particular attention to certain persons,—"the clerk of the works" and "a superintendent," who have no authority to order changes in the work. It seemed wiser to leave this matter with the statement, embodied in new Article 10, that all orders relating to the execution of the work are to be issued by the Architect. Orders from a clerk of the works or a superintendent, while frequently accepted as a matter of course in the ordinary progress of the work, are liable to involve unforseen results, and should be given, as well as received, with careful scrutiny, and the contractor should take care to get confirmation in writing, as provided in Article 11, of any such orders that seem likely to involve a departure from the plans or specifications which it might be expensive if not impossible to correct later.

Article 54 calls upon the Contractor to make reports on progress when required. Such reports are customary in varying degree according to the type of work and if a Contractor refuses to give reasonable information of this sort, the situation will probably need more drastic action than is afforded by this Article and which is afforded under other clauses defining the Architect's authority. It would appear of hardly more value than to state that the Contractor should answer promptly all letters from the Architect.

Portions of other Articles have been omitted, but these may be readily noted by a comparison of the new Articles with the old Articles, to which reference is made by numbers after the titles; and if important will be specifically referred to in the following notes:

7. The New Articles of the General Conditions.

In order to differentiate clearly, the Articles of the First Edition will be referred to as old Articles, and those of this Second Edition as Articles or new Articles. The text of the Articles will not be repeated here for lack of space.

Article 1. Principles and Definitions. (Cf. old Articles 1 and 2.)

This Article is new, and was developed in order to afford a place for certain generalities which govern the interpretation of all the General Conditions, and which therefor properly find themselves grouped at the beginning.

Paragraph *a*, Enumerating the Contract Documents, is taken from old Article 1.

Paragraph *b* is a note appearing at the head of the old Agreement, somewhat amplified.

Paragraph *c* stating the Contractor's responsibility for the acts of his Sub-Contractors, recites briefly an important fact that is definitely stated in Article 43, but which is so fundamental that it seemed desirable to state it also at the very outset of the Document.

Paragraph *d*, definition of Sub-Contractor, appeared to be necessary in view of the attention paid to Sub-Contractors in Articles 43 and 44. It is by no means as simple as it is brief, involving a very fine distinction between two classes of material men. The object of Article 44, as will be further explained later, is to bring all Sub-Contractors under the control of a single set of General Conditions, which shall be the same conditions by which the General Contractor is controlled, with such variations as are necessary to make them fit the circumstances of a sub-contract. It becomes desirable, therefore, to be able to determine whether a person is or is not a Sub-Contractor within the meaning of the term as used in the Documents. Hence this definition.

The difficulty seems to lie in determining which material men should rightly fall under this classification. The definition "includes one who furnishes material, even though he does no work." Taken broadly then, the man from whom the Contractor

buys a padlock for the shanty door is a Sub-Contractor. Is this true or even desirable? The definition, however, "includes only those having a direct contract with the Contractor." This phrase would appear to exclude, as was intended, sub-sub-contractors who only *indirectly* have contractual relations with the General Contractor. Does it also exclude persons having no contract at all with the Contractor, such as those who furnish material as merchants, selling on the open market without regard to or interest in the use or destination of the material; as, for instance, in the case of sand, or miscellaneous orders of rough lumber or rough hardware. Some have expressed the opinion that anyone who supplies material, in whatever manner or degree, is properly a sub-contractor, and should be brought under the control and given the support of the General Conditions. This seems to the writer neither practicable nor desirable. Under Article 44, the Contractor agrees to bind his Sub-Contractors according to certain provisions there stated. To attempt to make him purchase lanterns for his barricades, or a keg of nails, in accordance with such provisions, seems manifestly undesirable and impracticable. There are many major material men, however, who normally would and properly should be bound by the conditions pertaining to a sub-contract, such as those who furnish structural steel or cut-stone but do no erection or setting.

The proper regulation of the relations between the Contractor and his Sub-Contractors is desirable from the point of view not only of the Contractor and the Sub-Contractors, but also of the Owner, and obviously involves rights as well as duties for the Sub-Contractor. A person who shares none of the responsibilities of the Contract should share none of the privileges afforded by the conditions of the Contract. The type of minor material man referred to above is in such a position, and may well be disregarded as a Sub-Contractor. The person, however, who performs work, whether material or labor, under the particular conditions of a given Contract, and subject to specific penalties for failure to perform as agreed, should be given specific protection if he does perform faithfully, and this would seem to be a fair measure of his status as a Sub-Contractor, so called. It may be that there are local or state laws which otherwise define a Sub-Contractor, and it would seem well for the different Chapters to study their local laws in this regard.

The definition of a Sub-Contractor is new to the Standard Documents, and is worthy of study, out of which can surely come a definite answer. The meaning of the present clause seems to depend on the meaning of the words, "a direct contract." Facts bearing on this matter would be of assistance to the committee in their study of the proper phraseology of this definition, if any change from the present be found desirable.

The remaining paragraphs of Article 1 need only passing reference.

Paragraph *g* is made to agree with the provisions of paragraph *d*.

Paragraph *b* is a part of old Article 2. The other paragraphs are new but self-explanatory.

Article 2. Execution, Correlation and Intent of Documents. (Cf. old Articles 1 and 2.)

The new Article requires that the Contract Documents be signed in duplicate. Old Article 1 required only a single signed set of the Contract Documents, to be held by the Architect. Customarily this only applied to the drawings, as the written Document has usually been signed in duplicate, one copy being held by each party, a third sometimes being signed for the use of the Architect in case he did not retain the Owner's copy, as is frequently done. The custom of having only one set of signed plans has been objected to by Contractors, and it certainly conforms to good business usage that these also should be signed in duplicate. The difficulty for the Architect is to get even one set properly signed, not to mention two; but there can be no doubt of the value of complete and properly identified Contract Documents. As provided for in Article 7, one of the signed sets remains permanently the property of the Contractor.

The identification of the Documents by the Architect, in case of failure of the parties to sign as required, has given rise to considerable discussion. Some felt that no alternative to proper signatures should be permitted. It was felt to be inevitable, however, that plans would by no means always be signed, and that if any question arose there must be some means of determining on which plans the contract was originally based. Manifestly no one but the Architect can do this. For this reason the earlier drafts included the provision that his identification should be final and not subject to any arbitration. This was finally eliminated on the ground that if his identification was not accepted by the parties in dispute, it probably would by by any court or board of arbitrators to whom the matter might be referred, and the decision on this point might reasonably be included in the decision of the whole matter in dispute. It is difficult to see, however, how even an omniscient judge could determine such a matter of fact without the help of the Architect who created the Documents.

In the second paragraph the third sentence is new. It provides that materials or work to be furnished must be "covered by or properly inferable from" the specifications or else distinctly noted on the plans as being required. A notable instance of

the need of such a clause was cited to the committee. A sidewalk lift was indicated on the plan, but no details shown, and no mention of any elevator at all in the specifications. No information being given as to the capacity or type, it was obviously impossible to estimate its cost, and the Contractor, in estimating the building, very properly assumed that it was to be furnished by the Owner under some other contract. A lift was nevertheless demanded, and, I believe, finally furnished by the Contractor. Such discrepancies should manifestly not exist in Documents sent out for estimates, and if they do exist the Contractor should be protected against imposition, even if it does make rougher the way of the careless Architect.

The last paragraph is also new but sufficiently self-explanatory.

Article 3. Detail Drawings and Instructions. (Cf. old Articles 3, 43, and 50.)

The first paragraph states that the Architect is to furnish all additional drawings and other instructions needed for carrying on the work, the relation these instructions must have to the original contract documents, and also the Contractor's obligation to do work only in accordance therewith. (Cf. old Articles 3 and 50.)

The Architect is called upon to furnish this additional information "with reasonable promptness," which obviously permits a claim for delay by the Contractor if he fails to do so. Much very just complaint is made by Contractors of the dilatory methods of Architects, which not infrequently result in financial loss as well as inconvenience to the Contractor. In the matter of providing necessary information, the Architect is an essential factor in the progress of the work, and he should be as prompt in providing it as he will doubtless expect the Contractor to be in executing the work, and the Contractor should be properly protected from the results of delays caused by the Architect.

The second paragraph deals with the preparation of schedules of progress (cf. old Articles 3 and 43), but arranges for these to be prepared at the request of either the Contractor or the Architect, and by the Contractor and the Architect acting jointly, instead of "by the Contractor in consulation with the Architect." Such schedules, so far as they may be made to fit conditions, assist in the orderly progress of the work, and tend to obviate delays which are always expensive to somebody and generally to the Contractor. For this reason it was felt that the Contractor should have just as much right to request these schedules for his own protection, as the Architect, who alone, in the old Articles, had this privilege. Any such schedule must be subject to adjustment to fit the actual progress of the work, but, when so adjusted, it forms a clear basis for the Architect to follow in preparing his drawings. If no schedule is prepared, he will proceed in the usual way, and the Owner is protected against unjust claims by the Contractor by Article 35 (Delays), which prevents any such claim until two weeks after demand is made for the information.

This Article is one of those which bring together matters that are closely related but which, in the First Edition, were widely separated.

Article 4. Copies Furnished. (Cf. old Article 4.)

Old Article 4 provided for a limited number of drawings to be furnished free to the Contractor, additional copies to be paid for by him. This smacks of the amusing fallacy, frequently appearing in specifications, that, while the Owner is to pay for certain things, the Contractor must pay for certain other things. In an old form of insurance clause it is stated that the Owner will take out and pay for the fire insurance, but at the end of the job will charge the Contractor with half the total premium. So here, the Owner was to pay for part of the necessary drawings and the Contractor for the rest,—into one pocket out of the other. Obviously the Owner is to pay the necessary costs of his undertaking, and this should be done in the simplest way. The Owner pays the Architect for making the drawings. Let him pay the Architect for all necessary reproductions also rather than force the Contractor to estimate, or guess, how much to include for a special charge of this sort.

The new Article recognizes this as the reasonable method to pursue in general, but arranges for modifying provisions where special conditions make them desirable. The Architect must of course settle, in his agreement with the Owner, the number of reproductions of drawings that he is to furnish without extra charge, and the fact that additional ones shall be charged at cost; this however is the simplest and most direct method.

Article 5. Shop Drawings. (Cf. old Article 7.)

The new Article embodies only slight changes. "Schedules" are added, and two corrected copies are to be furnished the Architect instead of one, to enable him to send one to the job for the use of the Clerk of the Works, if necessary. In addition to these two, the Contractor is to furnish such other copies as may be needed.

Reference to models and templates is omitted. Templates, where necessary, would be made by the Contractor, as a matter of course; and models are better provided for in the specifications.

The Architect is required to pass on shop drawings "with reasonable promptness," and the Contractor is relieved from responsibility for deviations

from original drawings and specifications only in case he has called them to the attention of the Architect.

Article 6. Drawings and Specifications on the Work. (Cf. old Article 4.)

There is no change in the substance of this provision from that embodied in the last sentence of old Article 4.

Article 7. Ownership of Drawings and Models. (Cf. Old Article 6.)

There is no essential change in this Article except that the Contractor may retain his original signed set of the Contract Documents. This is desirable from a practical standpoint on account of maintenance work which may require reference to the drawings. It is also proper that the Contractor should retain evidence of what he was required to do, since dispute may arise in regard to his performance.

Article 8. Samples. (Cf. old Article *55*.)

This is substantially the same in effect as the provisions of old Article *55*. The first sentence has been criticised as being too broad, permitting an Architect to "direct" elaborate samples, and put an undue expense on the Contractor, the contention being that all samples desired should be specified. The committee felt that where special samples would be required, they would generally be particularly mentioned in the specifications, but that for many minor samples no mention would be apt to be made. A brief general clause seemed desirable, therefore, which is intended to be amplified by the specifications. References to the number of samples of each kind and their labels were omitted on account of the wide variety of samples and the impracticability of any uniformity in their submission.

Article 9. The Architect's Status. (Cf. old Articles 40, 41, and 42.)

The first sentence regarding general supervision by the Architect is a direct statement of what is obviously implied in the old Articles.

The second sentence, relating to the Architect as the agent of the Owner, is somewhat changed from the old form. According to old Article 40, the Architect was the agent of the Owner only in structural emergencies and in special instances where authorized by the Owner so to act. This paragraph seemed to neglect the fact that by the terms of the General Conditions the Architect was made the *special agent* of the Owner in connection with many of his duties therein noted. It is pretty generally conceded that the Architect must not be considered a *general agent* of the Owner, which would give him power to change the terms of the contract; but that he must be considered the *special agent* of the Owner with power to direct the execution of the contract according to its terms. The second sentence of the new Article states this fact clearly, noting also the possibility of the Architect being authorized to act as the Owner's agent in special instances not embraced in the original terms of the contract. It also permits the Contractor to request proof of the Architect's authority so to act if he so desires. His action in structural emergencies is omitted here, and is covered in new Article 18, under which it will be discussed. In certain cases the General Conditions confer upon the Architect powers even greater than those of an agent in that he can control the acts of the Owner himself. In new Articles 36 and 37, for instance, the Owner cannot do work or terminate the Contractor's employment unless the Architect certifies that the neglect of the Contractor furnishes adequate cause for such action. The Articles are carefully worded to denote the exact limits of the authority of the Architect, and should be carefully studied with this point in mind.

The third sentence, relating to authority to stop the work, is almost identical with the first sentence of old Article 41. The balance of this old Article 41 is covered in new Article 18, relating to emergencies.

The second paragraph of new Article 9 is substantially the same as old Article 42, relating to the termination of the employment of the Architect.

Article 10. The Architect's Decisions. (Cf. old Articles 39 and 40.)

Supplementing the statement in the first sentence of Article 9, that "the Architect shall have general supervision and direction of the work," this Article provides that the Architect shall make decisions on all claims by either party to the Contract and on all other matters relating to the work, such decisions to be made "within a reasonable time." This states directly what is implied in old Article 39

These decisions are the necessary first steps in all such matters, and to this extent the Article merely states generally accepted custom. The second sentence of Article 10, however, varies from the provision of old Article 39 in that it provides that, "except as may be otherwise expressly provided in or appended to these General Conditions, or as particularly set forth in the specifications, all the Architect's decisions are subject to arbitration." Old Article 39 stated that, except where expressly provided to the contrary, all such decisions were final and binding on both parties.

This latter provision is one that has persisted in the specifications of many Architects and to which Contractors have consistently objected. There has been a growing tendency, however, for Architects

to recede from this position of dictator as being a logically untenable one, and one that does more harm psychologically than it does good practically.

The number of actual arbitrations is so small as to be almost negligible, and the evidence of those who for years have permitted arbitration of all decisions, leads one to the opinion that trouble,—and arbitration in only the culmination, not the cause of trouble,—is the result of methods and conditions of business quite as much as mere contract terms, and unfair contract terms can create fundamental conditions that tend to stimulate the very trouble the terms were drawn to prevent.

Many a horse will carry you safely with loose reins, that will put you in the ditch under a curb bit, and it is safe to say that the attempt on the part of Owners to get a "strangle-hold" on Contractors by one-sided contracts, is responsible for much of the attitude of those Contractors who aim to dodge all contract responsibilities as far as they are able.

A building contract, just as much as any other contract, should be an evenly balanced agreement, and not one in which one party is put in the power of the representative of the other. It is proper to argue that in his decisions an Architect should, and doubtless usually does, act with impartiality; but it requires a superman to interpret his own Documents from the point of view of a third party, and to be absolutely uninfluenced by the interests of his employer. But under such conditions the work would doubtless march to a satisfactory conclusion on a mere verbal understanding. Standard general conditions must be drawn on the assumption that they are needed to protect each party to the Contract from the intentional as well as the unintentional deviations of the other.

Those who object to arbitration claim it to be unsatisfactory, because it leads generally to a compromise. Yet few suits are brought in courts of law where the full judgment desired is obtained by the party that wins. The very fact of an honest difference of opinion makes probably reasonable a recognition of partial right on each side. That genial knight, Sir Roger de Coverley, the accepted arbitral court of his county for many personal disputes, was wont to pacify, if not completely satisfy, both disputants with his suave verdict that "much could be said on both sides," and in view of the complications generally existant in building disputes it is within the bounds of probability that the same verdict would generally hold true.

The submission of improper claims to arbitration must be discouraged, and this is done in the new Article through the possible award of costs and even damages against the loser.

It has been said by one who objects to the principle of general arbitration of the Architect's decisions, that with a fussy client or an intractable Contractor it would be necessary to have a permanent arbitration board, active throughout the Contract. This is a prophecy that finds no substantiation in the past experience of those who have worked for years under such conditions. It is the firm belief, on the other hand, of those who favor general arbitration, that the mere attitude of willingness to parley on matters of difference of opinion will reduce the tendency to truculence on the part of Contractors. The only positive way to put a stop to bad building conditions is for Contractors to refuse to figure for Architects who are found to be unjust, and for Architects to refuse to invite bids from Contractors who are found to be "crooked." Such blacklisting would soon work its cure.

In the new Standard Documents, therefore, it is felt that the Institute takes the high ground of equity, leaving to individual Architects the opportunity, by specific exceptions, to travel in such valleys of expedience as their own honest judgment or their client's demands may direct.

The relation of arbitration of building disputes to the courts is still somewhat unsettled. In some states, the courts refuse to consider binding a general agreement to arbitrate, in that it robs the courts of their rightful jurisdiction; at the same time they hold valid a clause by which the parties to a contract agree to arbitrate some specific matters. There appears to be a tendency, however, toward approving the arbitration of technical disputes as being the logical method of arriving at a just verdict, based on expert opinion rather than the emotions of an inexpert jury. The tendency seems also to be toward insisting that the parties arbitrate their disputes where they have agreed to do so and for the courts to uphold the verdicts of such arbitrations unless some fraud is found in the proceedings. Here again, however, it would seem wise for the various Chapters to study their local and state laws, with a view to finding out if there is any legal conflict with this Article 10.

[EDITOR'S NOTE—To be continued in the Journal for September.]

Town Planning and Housing

GEORGE B. FORD, (*M.*), Associate Editor

The Ellen Wilson Memorial Homes

To Be Erected at Washington, D. C.

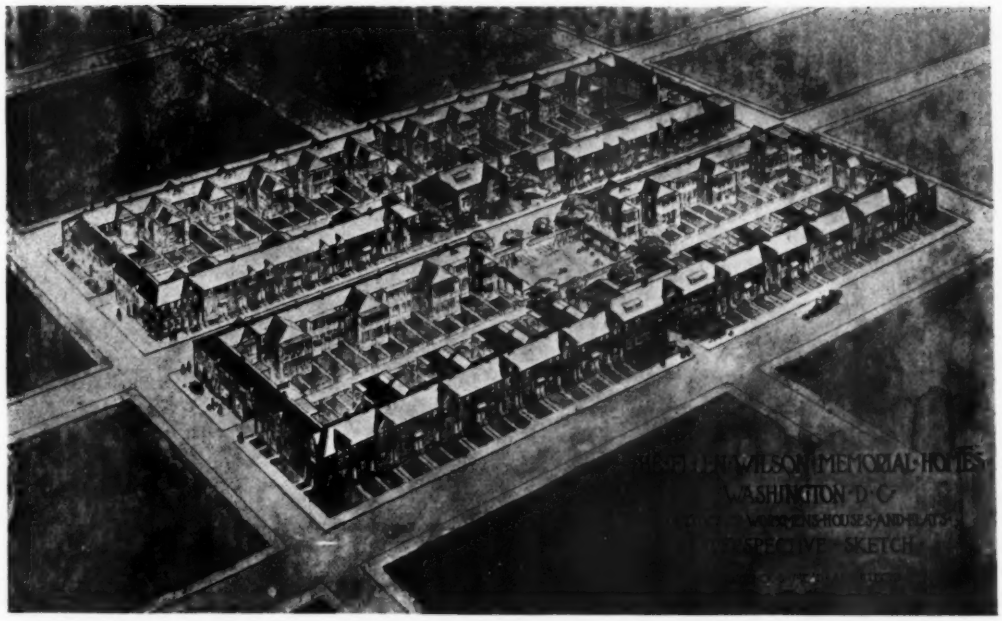
IT IS now generally known that the late wife of the President displayed a deep interest in the elimination of the evils existing in the alley dwellings in Washington, D. C. In these quarters, unseen by the general public, 12,000 people live under conditions which are unsanitary and immoral in the highest degree. The evil has touched not only those forced to live there, but has reacted on the life of the entire city, seriously influencing its death rate and detracting from the general welfare and attractiveness of the capital city. When Mrs. Wilson understood the alley situation, she determined to do what she could to secure, by legislation or otherwise, the removal of this blot on the city's life, and, after unceasing effort, and in fulfillment of her last request, a bill was passed by Congress converting all habitable alleys into minor streets, and otherwise providing for the amelioration of the existing conditions.

To fittingly emphasize this and the many other quiet and unobtrusive activities in which Mrs. Wilson was engaged during her all too short life in Washington, the District of Columbia section of the Women's Department of the National Civic Federation has planned to build a block of model dwellings, to be known as the Ellen Wilson Memorial Homes, the objects of which are, first to erect a memorial that will perpetuate the humanitarian work which Mrs. Wilson did during her life in the White House; second, to provide clean, healthy houses for the poor of Washington, replacing the unsanitary alley hovels; third, to build in the National Capital, a block of model dwellings which will be a vital part of the beautiful city that is being built there; fourth, for the people of the United States to furnish an example and inspiration for proper housing; and fifth, to offer an opportunity which will appeal to those who wish to be philanthropic, but are not always able to give without receiving a safe return.

The plans are being drawn by Schenck & Mead, Architects, of New York. The walls are to be of brick, bonded in a manner to give a variety of surface and texture. The long roof lines, which might otherwise become monotonous, will be broken by the gables of the five-room houses and by various projecting bays.

There are to be 130 of the little houses, providing for 250 families, with an estimated capacity of 1,000 people. These houses are to consist of different types, for families of various sizes and tastes, from the two-room flat, in which a man and wife with child up to three years may live comfortably, to the ideal family house of five rooms,—a kitchen, living-room, a bedroom for the parents, one for the boys, and one for the girls; while ranging between these are the three- and four-room flats. Closing the view at the ends of the rows of houses, which usually presents a vista of wash-lines, is a row of shops, with flats above, for the market, the apothecary, grocer, cobbler, and others who cater to the needs of everyday life; all these shops are to be run on a coöperative basis.

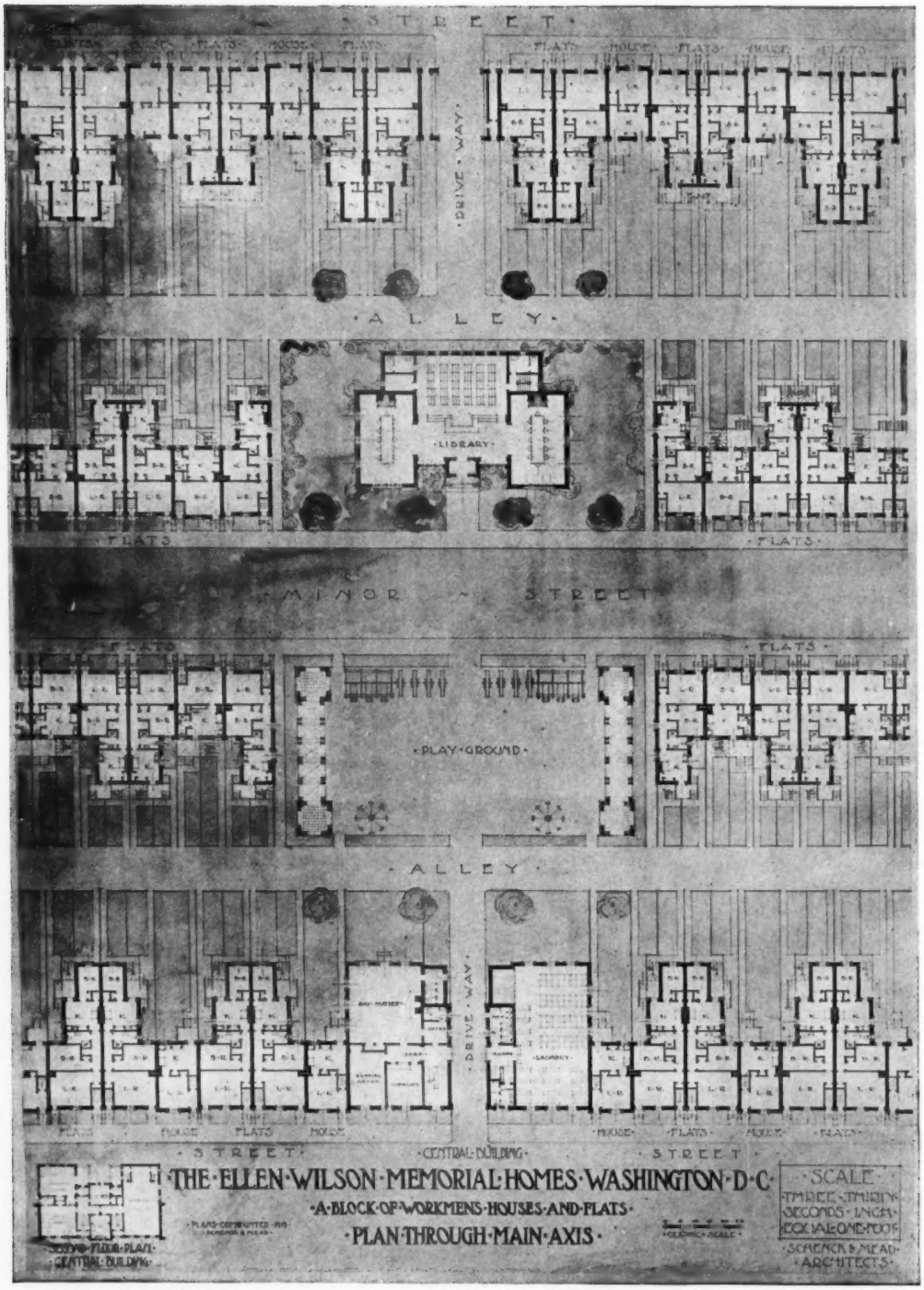
The block will contain a playground,



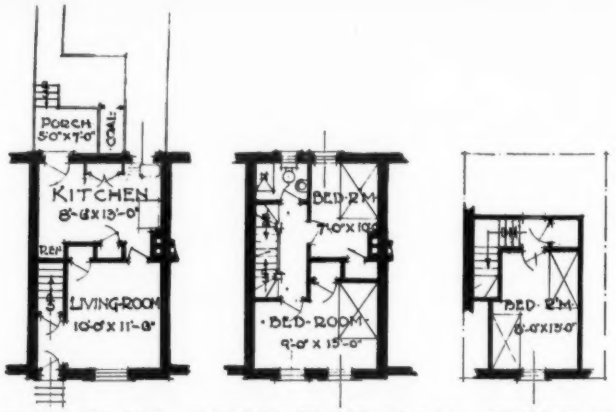
A Block of Model Houses, to be Known as the Ellen Wilson Memorial Homes, Built by the District of Columbia Section of the Women's Department of the National Civic Federation. There are to be 130 of the Little Houses, Providing for 250 Families, with an Estimated Capacity of 1,000 People. The Plans Have Been Presented to President Wilson, Who Has Given Them His Hearty Approval.

and wading-pool for the little children; a small library; an administration building, to contain a laundry with facilities for thirty-two women to do washing and ironing at three cents an hour, which covers all expenses; a superintendent's office; a very small emergency hospital, as it is a locality where accidents frequently occur, and help is far off; a nurse's suite; a large amusement-hall; two small clubrooms, and a small suite for the settlement worker. There is also a kitchen, where simple suppers, served in the amusement-hall, can be prepared, cooking-classes may be held, and which will also serve as a diet-kitchen in connection with the hospital. This building also contains a day nursery, where children can be left and cared for while their mothers are out for the day, or are at work in the laundry.

It is hoped that the plans will provide a block which will be a model for the whole country. There will be no narrow light-courts, no dark vent-shafts, no lighting of rooms from the top through skylights only, no bathrooms on exterior staircases. Every family will have its own front entrance and its own back yard. Each bathroom will have a shower, lavatory, and water-closet, and all bathrooms in dwellings of more than two rooms will be always connected with halls, never with other rooms, thus affording all possible privacy in the home. The yards running back to the alleys used for delivery purposes and garbage-removal only, will be inclosed with wire fencing, thus facilitating police control and supervision of the group. The whole group will be under the supervision of a trained social worker employed by the company, who will look after the general welfare and standards of living of the people of the community, and also act as renting agent. She will be

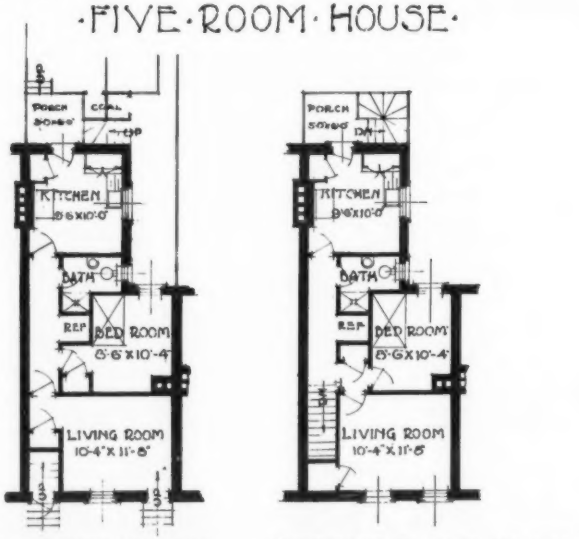


The Block Will Contain a Playground; a Small Library; an Administration Building ,with Laundry Facilities for Common Use; a Day Nursery; a Small Emergency Hospital; One Large Amusement-Hall; Two Small Club-Rooms, and a Small Suite for the Settlement Worker. At the Ends of the Rows of Houses is a Row of Shops, with Flats Above, Where Will Be Housed a Market, the Apothecary, Grocer, Cobbler, and Other Shops Which Cater to the Needs of Everyday Life, All to be Run on a Coöperative Basis.



·FIRST·FLOOR·PLAN · SECOND·FLOOR·PLAN : THIRD·FLOOR·PLAN·

·FIVE·ROOM·HOUSE·



·FIRST·FLOOR·PLAN· ·SECOND·FLOOR·PLAN

·THREE·ROOM·FLATS·

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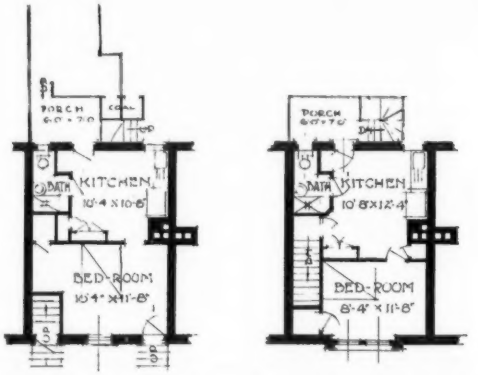
SCHERCK & MEAD

No Narrow Light-Courts, no Dark Vent-Shafts; Every Family Has Its Own Front Yard and Back Yard, and Privacy in the Family Life is Assured.



FIRST FLOOR PLAN SECOND FLOOR PLAN

TWO ROOM FLATS

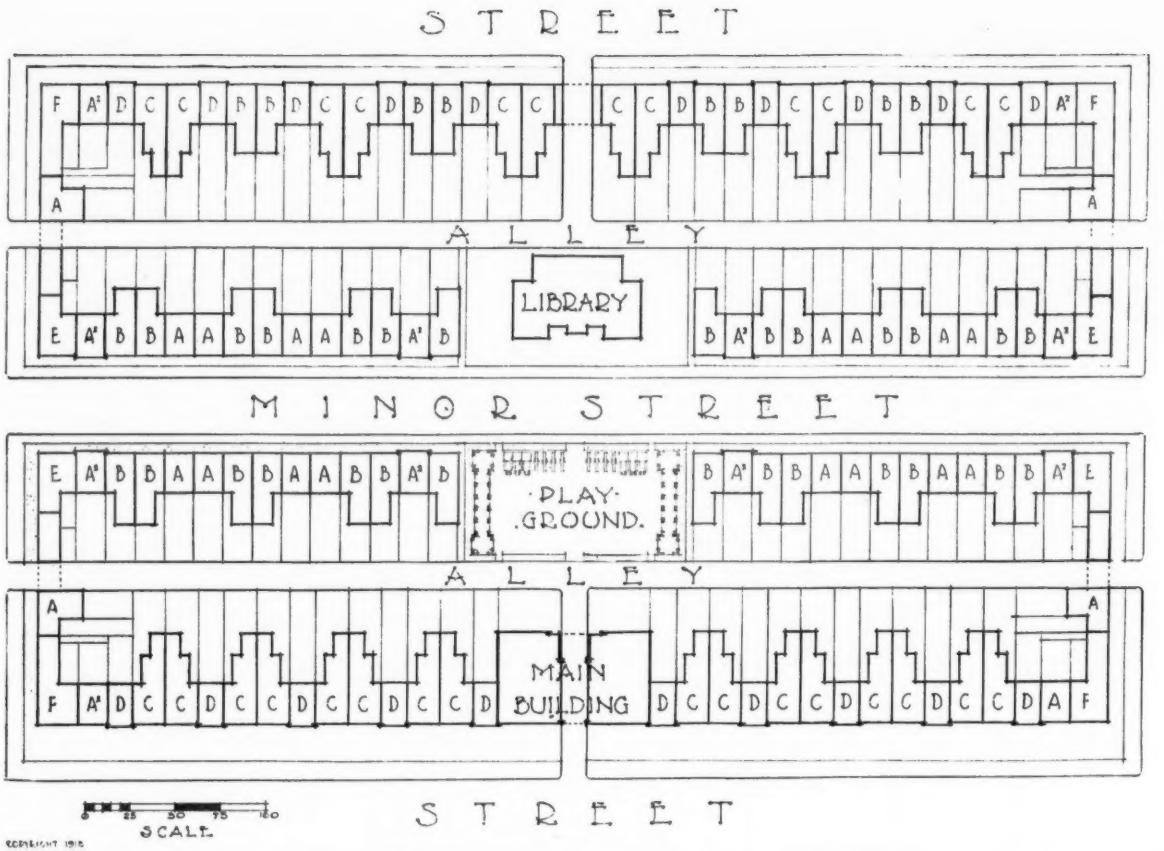
·FIRST·FLOOR·PLAN - SECOND·FLOOR·PLAN·

·FOUR·ROOM·FLATS·

COPYRIGHT 1913
SCHERCK & MEAD

The Two-Room Flat, in Which a Man and Wife with Child up to Three Years May Live Comfortably; Three- and Four-Room Flats, and the Ideal Family House of Five Rooms Are All Provided.

TYPICAL FLOOR PLANS—ELLEN WILSON MEMORIAL HOMES



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BLOCK PLAN

THE ELLEN WILSON MEMORIAL HOMES WASHINGTON D.C.

A.	2 Two-room Apartments.	C.	2 Four-room Apartments.	F.	1 Four-room Apartment. 1 Six-room Apartment.
A2.	1 Two-room Apartment. 1 Three-room Apartment.	D.	1 Five-room House.	G.	1 Three-room and Kitchenette Apartment.
B.	2 Three-room Apartments.	E.	2 Three-room Apartments. 3 Stores.		

assisted by a trained nurse who will have charge of the hospital and day nursery.

The total cost of the buildings will be approximately $350,000, the rentals of the houses ranging from $7.50 to $17.50 per month, according to the size. These estimates provide for a return of approximately 9½ per cent on the investment. (See renting and cost schedules.)

The plans have been presented to President Wilson, who has gone over them carefully and given them his hearty approval; he is much gratified with the undertaking. The Act of Incorporation of the Ellen Wilson Memorial Homes passed March 4, 1915, the incorporators being:

George Foster Peabody
Hugh C. Wallace
Arthur Jeffrey Parsons
Walter S. Ufford
Archibald Hopkins
Julia C. Lathrop
Grace V. Bicknell
Charlotte Everett Hopkins

This body, in turn, elected the following Directors, who, under the act, are authorized to manage the finances, pay the dividends, and, in conjunction with a committee of the Women's Department of the National Civic Federation, will manage the business affairs of the corporation.

Mrs. Wm. Cumming Story
Mrs. Joseph Lamar
Stanton C. Peele
Gen. W. C. Gorgas
Miss Julia C. Lathrop
Mrs. J. Nota McGill
Mrs. Hugh C. Wallace
Mrs. Richard Wainright
Miss Clara Farrar-Smith
Mrs. J. Borden Harriman
Miss Anne Morgan
Mr. H. K. Willard
Mrs. Abram Simon
Mr. A. J. Parsons
Mrs. Archibald Hopkins

The following Advisory Board, was also chosen:

Hon. and Mrs. Thomas Marshall
Hon. and Mrs. Wm. Jennings Bryan
Hon. and Mrs. Franklin Knight Lane
Hon. and Mrs. David Franklin Houston
Hon. and Mrs. Josephus Daniels
Hon. and Mrs. W. B. Wilson
Hon. and Mrs. Albert Sidney Burleson
Hon. and Mrs. Lindley M. Garrison
Hon. and Mrs. Chas. S. Hamlin
Hon. and Mrs. Paul M. Warburg
Hon. W. P. G. Harding
Hon. Adolph Harding
Hon. Frederic A. Delano
Judge and Mrs. Wm. Howard Taft
Hon. Franklin McVeagh
Mr. and Mrs. Hugh C. Wallace
Mr. George Foster Peabody
Hon. and Mrs. Henry White
Miss Julia C. Lathrop
Mrs. Wm. Cumming Story
Miss Maud Wetmore
Hon. and Mrs. Cleveland Dodge
Col. and Mrs. Edward M. House
Mr. and Mrs. John Hays Hammond
Mr. Schiff
Mr. and Mrs. Wittpenn
Mrs. Matthew T. Scott
Mr. and Mrs. Seth Low
Mrs. Richard Olney
Mrs. J. Borden Harriman

Preliminary Tentative Renting Schedule for The Ellen Wilson Memorial Homes

Type	Description	Rent per month	No.	Total
A	Two-room flat downstairs	$7 50	20	$150 00
	Two-room flat upstairs	8 00	20	160 00
A2	Two-room flat downstairs	7 50	12	90 00
	Three-room flat upstairs	10 50	12	126 00
B	Three-room flat downstairs	10 00	36	360 00
	Three-room flat upstairs	10 50	36	378 00
C	Four-room flat downstairs	12 50	28	350 00
	Four-room flat upstairs	13 00	28	364 00
D	Five-room house	17 00	20	340 00
E	Store	5 50	4	22 00
	Store	7 00	4	28 00
	Store	9 00	4	36 00
	Flat	10 50	4	42 00
	Flat	11 00	4	44 00
F	Four-room flat downstairs	13 50	4	54 00
	Six-room flat upstairs	17 50	4	70 00
G	Three-room and kitchenette flat over alley	10 00	1	10 00
	Total rent per month			$2,624 00
	Total rent per year			31,488 00
	Yearly rebate			2,624 00
	Net rental			$28,864 00

Cost of houses and stores	$274,189 00	
Approximate cost of all land	30,316 00	
Total investment	$304,505 00	
Net income on rents	28,864 00	which is about 9½% of investment.

Main building assumed self supporting.
Library building and maintenance—gifts.
Playgrounds, building apparatus, maintenance—gifts.
Ground for above included in the general investment.

The Town-Planning Library

Town Planning. With Special Reference to the Birmingham Schemes. By George Cadbury, Jr. Longmans, Green & Co., New York. 198 pp. $2.25 net.

The first words of this book, very apt in these times, and quoted from C. F. G. Masterman's "From the Abyss," draw one's attention:

"From the roof of our dwellings as from some solitary watch-tower, we can discern the progress of our armies. Southward lies the Land of Promise, hills covered with greenery,—the one cool and quieting sight in the hot wilderness of brick and mortar. . . . But two generations back Camberwell was a pretty and peaceful suburb, Wandsworth an old-world village by a quiet stream. In less than fifty years we have converted these into acres of desolation—stagnant aggregations of neglected humanity."

Architects will find light and inspiration in this book, the author of which is the son of the founder of the first real garden village, Bournville, just outside of Birmingham, England. When, in the early '90's the elder Cadbury conceived the plan of giving his employees in the Cadbury Cocoa Works an opportunity to escape from the gloomy courts and alleys of Birmingham, by developing a model town site which he had acquired in the suburbs, we doubt if he was a sufficient prophet to foretell the results of this life-giving impulse to town-planning reform. And yet, with the founding and development of Bournville, all the essential elements embodied in the Town-Planning Act of 1909, were exemplified—the limitation of the number of houses to the acre, of the height of buildings, the provisions in favor of narrower roadways and less rigid streets, the introduction of playgrounds in the interior of blocks, the provision of allotments for private gardening, the segregation of factories, and many other features, which were later introduced in many other semi-philanthropic enterprises like Hampstead, Letchworth, and Harborne Tenants.

The author only refers incidentally to Bournville. The illustration to the main body of his theme is the application of the Town-Planning Act to Birmingham. Here, in accordance with the method of district planning for which the law provides, there are being carried out development schemes for a half-dozen large units ranging from 600 to 9,000 acres, or a total of 24,000 acres in all. The layout of streets, parks, playgrounds, factory areas and plots for private and public buildings is being studied under the provision of the act, and in fulfillment of the larger opportunities which are afforded by each section for special types of development, whether for factories, residential areas for the well-to-do, homes of the humble workingman, or any combination of these. The author refers particularly to the need of adopting certain features already referred to in connection with Bournville village, as well as the demand for the development of main connecting thoroughfares, the provision of trolley lines, the assessment of betterments (to the extent of one-half the cost of improvements), and the unification of development schemes for areas under the administration of different local authorities, which is especially provided for in the Town Planning Act.

We commend the book to architects as a fascinating exposition of the cause of Town Planning in England, and as a stirring narrative of what Britain has done toward improving the life of her people, largely as the result of the pressure brought to bear on the government by her town-planning reformers and architects. One feels that where, from such a modest beginning, so much has been accomplished in less than two decades, there is warrant for the belief that were the architects of the United States to unite their energies in the support of better planning for our cities and suburbs, the results would far surpass our most sanguine expectations.

That the call is urgent is acknowledged by all. We cannot do better than quote Mr. Cadbury:

"The great stirrings of social unrest, which are such a striking manifestation in these days, are not controlled by considerations of finance only. The demand is not for a higher wage, merely. In essence, the demand is for a better way of life, for fuller opportunities, for the chance of self-expression in ways hitherto denied. Men ask for houses fit to live in—with gardens they can cultivate, and air they can enjoy. They ask for a share in the good things of life, in the things which elevate and inspire, and sooner or later, that demand will be irresistible.

"Town planning and all that it connotes is broadly based on this rock—that the deepest and most permanent instincts of mankind are behind it, the desire for order, for health, and for beauty."

Architects must not lose the opportunity which their training affords to advance the cause of better homes and better opportunities for wholesome living through the improved planning of our cities and suburbs.

Springfield (Mass.) Commission at Work

The experience in Springfield, if we are to judge from the First Annual Report of the City-Planning Commission, illustrates very well some of the problems arising in practical work, and while the example may discourage a less aggressive organization, it shows that a determined group of commissioners may, if unafraid to pursue their claims, achieve worth-while results in the face of opposition in administrative circles.

Some of the activities of the commission include an effort to insure the collection of betterment assessments (which, according to the Massachusetts Law may be levied to the extent of one-half the cost of public improvements) and which the com-

mission finds the city again and again has failed to collect, thereby depriving the community of many desirable improvements. Again, the commission has endeavored to combat the platting of unimproved property without reference to the established grade, location, and directions of streets on the city map, and the sale of the property to ignorant and unsuspecting investors by unscrupulous real-estate dealers—a common experience in many cities—which inevitably leads to the city being called upon to remedy the situation at its own expense. The question of fixing building lines and the vexed problem of the equitable award of damages therefor, the extension of fire districts, the landscape improvement of certain squares and approaches (for which the commission secured the services of Mr. Frederick Law Olmsted), an unsuccessful effort to secure the coöperation of abutters in paving unsanitary alleyways, the work of trolley-pole removal on the main street, are some of the matters which the commission has heartily advocated, and with varying degrees of success. There are many statistical tables covering the distribution and movement of population, the extent of mortality and morbidity, certain aspects of the city's finance and building operations, which are of value in studying tendencies of growth and methods of attack. The report is, in many ways, one of the most interesting of the annual reports, and is a good example of the tendency which is becoming daily more evident to approach the problem of city planning from a practical, scientific standpoint, basing proposals on detailed studies, and studying the larger problems of development from the legal, financial, social, and economic standpoints.

Housing in Minneapolis

A very intelligent appreciation of the opportunities and responsibilities existing in the field of the commercial and industrial welfare of the community, and the living conditions of the great mass of working people has been shown by the Minneapolis Civic and Commerce Association. It has recently consummated a preliminary investigation of the housing problem through its Committee on Housing, of which Mr. Edwin H. Hewitt is chairman, which shows that Minneapolis has been wonderfully fortunate thus far in the generous provisions for light, air, and open space among the houses of the laboring classes. Yet the investigation shows plainly that conditions are present which seriously threaten the home life of thousands whose welfare and happiness are absolutely essential to the future progress and good name of the community.

The results of inadequate housing regulation are clearly set forth in numerous instances of excessive lot occupation, in basement dwellings, in the building of dark rooms (even under so-called "reform" legislation), especially in apartments containing kitchenettes and alcove rooms, in inadequate sanitary provisions and control. The report dwells on the menace of the apartment house and the loss of individuality and democracy which follows in its wake, and notes an increase between 1909 and 1912 of 400 per cent in the number of tenement houses and only 27 per cent in single-family dwellings.

In remarking on the high rents prevailing, in the face of thousands of acres of undeveloped land within the city, the committee finds that the arguments of the single tax theorists may indeed contain a truth worth heeding. It calls attention to the need of adapting real-estate platting to the character of the site and the environment, of providing adequate main thoroughfares, with rapid-transit lines, for opening up new areas, and for adopting such other city-planning measures as will make for a greater abundance of sunlight, space, beauty, privacy, and sanitation in and about the homes of the citizens.

Newark (N. J.) Educating Its School Children in City Planning

The splendid work which is being done in Newark, New Jersey, through the efforts of John Cotton Dana, the Librarian of the Newark Public Library and well known throughout the United States for his library educational work, in inculcating in the school population of Newark an appreciation of the aims and merits of city planning, is deserving of the widest publicity. Not only has Mr. Dana broadened the facilities of the library for the dissemination of information on city and town planning and civic affairs in general, but he has been an ardent supporter of the work of the City Planning Commission of Newark, of which he is a member, and of the free public exhibitions on city-planning which it has been holding in Newark. In addition, he has been largely responsible for a textbook in Newark, in which the history, social life, and physical characteristics of the city are made a distinct part of the school curriculum, and in which special emphasis is laid on city planning, and he has been directly responsible for a long series of pamphlets which are placed in the hands of thousands of children and adults throughout the city, dealing with many phases of city planning and touching on all sides of the common civic life. His magazine, *The Newarker*, a publication of the library, is another organ through which he has been able to disseminate a knowledge of city planning.

Book Reviews

Interieurs Anciens en Belgique.

Par K. Sluyterman, Professor à l'École Supérieure Technique a Delft. Avec la Collaboration de M. A. H. Cornetti, Conséiller Communal à Anvers. 100 Planches. La Haye, Martinus Nijhoff, 1913.

Any book on Belgium coming to us at this time is sure of a sympathetic reception, and "Interieurs Anciens en Belgique" would merit such a welcome at any time.

The author, Professor Sluyterman of the Ecole Supérieure Technique a Delft, published in 1908 a similar collection of Dutch interiors. The text is historical rather than architectural, but after all, the very excellent photographs are their own best description. Unfortunately, however, both of Professor Sluyterman's books show the same lack of discrimination in the selection of subjects for reproduction. Side by side with charming late Gothic and Renaissance interiors appear shocking products of the Rococo style, which in their devilish ingenuity and inconceivable bad taste equal anything in Spain; doubtless they are the result of Spanish influence; to these must be added a few utterly uninteresting plates such as those showing a late 18th Century "Grande Salle" in the Seminary of St. Trond and the bedroom in the Chateau de Modave.

It may be that the author having set himself the task of finding one hundred views, was hard put to it to accomplish his purpose, and so had to include these subjects; but, in view of the charm and high quality of many of the reproductions, it is hard to believe that he could not have found abundance of good material, and we are rather forced to the conclusion that Professor Sluyterman's taste is not to be relied on, and that it is rather by luck and the abundance of fine interiors in Belgium that he has happened to produce a truly excellent book.

CHARLES BUTLER.

Days in Attica.

By Mrs. R. C. Bosanquet. The Macmillan Company, New York, 1914. $2.

"Days in Attica" by Mrs. R. C. Bosanquet, wife of the archæologist, is a very enjoyable book of travel and of sojourn in an enchanted land, and reviews the longing inherent in any lover of beauty to set sail at once to see it with one's own eyes, feel it under one's own feet, and hold it with one's own imagination. The latter piece of baggage, by the way, the traveler must be sure to take along, for the author warns him that "he who takes Attica at its surface value will find himself alone with stones and bushes under a hot sky."

The stories of archæological finds and the comparison of the theories they give rise to are interesting and stimulating, and show the author to be quite at home in her subject, while her love of Greek legend and literature and of the sheer beauty of Greek art is caught and shared by the reader. The fragrant Attic countryside filled with legendary haunts and familiar names is made to seem both alluring and quite accessible to the traveler, even afoot.

The chapter on Crete is one of the best, and makes one realize how desirable it is to go there to study the traces of the ancient civilization that gave birth to Greece, before approaching Greece itself. Of course, those chapters that tell the story of the Acropolis, from the dim days when Poseidon drew a spring of water from the dry rock, through the great days of Pericles and Phidias to the dark ones of Turkish misrule, are the heart of the book; but those dealing with medieval Attica, with its Cistercian Monasteries and Byzantine churches, are interesting too.

To the lay mind there is somewhat too close a cataloguing of the contents of various museums, but possibly not to that of the student, and it is much to be regretted that there is only one map, and that a very poor one. The illustrations are nearly all from photographs, and make one wish for more, especially for a comprehensive one of the Parthenon.

F. W. E.

Panelled Rooms: I. The Bromley Room; II. The Clifford's Inn Room.

The Victoria and Albert Museum, London, 1914. 6d. each.

The first of these little books is devoted to a historical sketch of the Bromley Room, which was removed from a house known as the "Old Palace" that once stood in St. Leonard Street, Bromley-by-Bow, and set up in the Victoria and Albert Museum. The text by Mr. H. Clifford Smith is full of interest, while the measured drawings by Mr. A. E. Bullock, A.R.I.B.A., reveal some charming examples of sixteenth century decoration. How pleasant it is also to learn that when the "Old Palace" was bought for a school-site, popular opinion demanded the re-purchase of a mantel-piece which had been sold to the wreckers, and its transfer to the museum, which had already acquired the panelling and ceiling of the same room.

The history of the Clifford's Inn Room is by Mr. Oliver Brackett, and the measured drawings are by Mr. Bullock. The room was purchased at auction,

and subsequently set up in the museum. It is the earliest example of English panelling of the later Renaissance in the museum collection

It would seem that these two inexpensive little publications would be gladly welcomed by every architect who is interested in panelled rooms.

Bell Towers and Bell-Hanging.

By Sir Arthur Percival Heywood, Bart. London and New York, 1914. Longmans, Green & Co. 2 s. net.

In his preface the writer speaks of his reason for compiling this little book, as "the extraordinary spread of scientific change-ringing during the last forty years, and the consequent impetus given to the erection of new bell towers, the instalment of new 'rings' of bells in existing towers, and the extension, re-casting and re-hanging of old ones." A hasty attempt at recollection does not lead one to conclude that we have experienced these things during the last forty years in America, and one seems inclined to the belief that bells and bell-ringing have gradually lost their popularity. Possibly the character of sound which some of them gave forth may be responsible, if the premise is a correct one, for there are few who cannot recall the hideous clangings and bangings which once issued forth from nearby spires.

There are few who would not welcome the development of such bell-ringing as may be heard, almost throughout England, on Sunday mornings, but the craft is not widely known and calls for superior qualities. One is rather startled to learn, for example, that "a peal technically consists of not less than 5,000 changes, no two alike, and rung without pause."

There are interesting chapters on the various aspects of bells and bell-hangings, bell-towers and bell-frames, from the pens of different authorities, and the architect in search of information concerning these things would find himself well repaid for an examination of the book.—C. H. W.

Decoration in England, from 1660 to 1770.

By Francis Lenygon. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. $16.

Architects have been accused of indifference to the text of a book, and of devoting their attention exclusively to the illustrations. This is no doubt true in many cases. Their fondness for the pictures instead of the reading matter may be defended on the ground that the latter is often as dry as dust and presented in an uninteresting way. Besides, hasn't he studied all about it in his student days in the architectural schools? Then, again, the pictures tell the story better and quicker, and why take valuable time to wade through a mass of reading matter to find little or nothing that one did not know before. In my own case, I admit that I have many books in my library with whose illustrations I am on the best of terms, but with whose text I am almost entirely unacquainted.

It will pay anyone to read the text of this work; it is well written and bears evidence of much patient research in the field of the origin and development of the various features of English Interior Decorations. It is a companion book to "Furniture in England" by the same author. (See below.)

The characteristics of interior decorations are shown by a series of comparative illustrations arranged, as far as possible, in chronological order, with text in the form of three historical introductory chapters on the three chief phases of the style. The historical setting and tracing of the formative influence, English or Continental, is also shown. Each feature of interior decoration is taken up and completed in order. First, there is the subject of "Woodwork and Paneling," then the "English School of Wood-Carving," and following, chapters on "Door Cases," "Chimney Pieces," "The Hall and Staircase," "Decorative Painting," "Plaster-work," "Wall Hangings and Carpets," "Fireplace Accessories, Fire Backs, Andirons, and Grates," "Door Furniture, Locks, etc," "The Lighting of Rooms." These subjects are all cleverly handled, readable, and admirably illustrated.

The book is indeed well planned and executed, and cannot fail to give enlightenment and pleasure to the architect as well as the layman.

Furniture in England from 1660 to 1760.

By Francis Lenygon. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. $16.

"Furniture in England from 1660 to 1760" is another good book on this subject. It deals with English furniture alone, and then only with the best period of the later Renaissance. It is a companion book to "Decoration in England" by the same author, and the two should be considered together.

In it both illustrations and letter-press are classified under subjects rather than periods. This makes it doubly valuable for study and reference, as well as for general interest.

Practically all the furniture found in a modern house is here included. First, there are chairs, stools, settees with their upholstery; then beds, window cornices, and curtains; tables; bookcases; cupboards and writing tables; pedestals and brackets; stands for cabinets; mirrors; clock-cases; veneer and marquetry gesso; silver and silver-mounted furniture, and lacquer.

A chapter is given to each of these heads, and

each is fully illustrated. The ground covered is divided into three periods:

1. The Dutch and French Influences from 1660 to 1715.

2. The Venetian Influence from 1715 to 1740. (This period is called "Early Georgian.")

3. The French Rococo Chinese and Gothic Fashions, and the Classical Reaction, 1740 to 1760. (This period is called the "Later Georgian.")

The part played by architects designing the furniture for their buildings is a most important factor in the development of furniture types.

Increasing interest in architecture resulted in the development of numbers of amateur architects. There were at this time numbers of amateur architects well versed in classical architecture. They helped to give variety to the different kinds of furniture.

Two very interesting examples of architects' tables are given. During this period the taste of amateurs for architecture rendered necessary special tables suitable for drawing, reading, and writing. Great ingenuity was displayed in their design and construction

The examples chosen to illustrate the various subjects are in many cases unusual and not always beautiful, but we must remember that the book is a record of the fashion or taste in furniture at different periods, and changing fashions often produce queer and inartistic things. In showing these odd types the author is adhering to his plan to be historically accurate.

Tapestry Weaving in England from the Earliest Times to the End of the XVIII Century. By W. G. Thompson. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. $12.

The increasing interest of the general public in tapestries and woven stuffs for hangings and the like, is due to the greater opportunity that is now afforded to know about them through intelligently written and well-illustrated books.

Only the fortunate few may have the extreme pleasure of ownership, but the museums and art galleries offer to lovers of the beautiful the sight of many rare examples of the handiwork of little-known artists of the past. Under the stimulating influence of such books as "Tapestry Weaving in England," one's enjoyment of their study is vastly increased. It is a comprehensive treatise of English tapestries and tapestry making. Each chapter treats of the history of an epoch in its rise and decline. Considerable space is given to inventories of tapestries contained in various famous collections at the time of their change of ownership and before their dispersal.

An earlier book on the "History of Tapestry" has been written by Mr. Thompson. This one deals with English tapestries exclusively.

Our education in the matter of tapestries of English manufacture has been neglected, owing to the fame of the Gobelin and Beauvias tapissiers, and also, as Mr. Thompson naively says, "to the excessive diffidence of the English people in proclaiming their artistic achievements in the applied arts during past times." In order to make himself clear he early defines what he means by "Tapestry," "as being a hand-woven material of ribbed surface, resembling rep, but into which the design is woven during manufacture, so that it forms an integral part of the textile. This may be woven on an upright loom, or upon a horizontal loom in which treadles play an important part, but the resulting fabric is the same." This definition is illustrative of the extreme care with which the subject matter of the book is kept true to its title.

Tapestry weaving in England had its beginning in very early times, but the best work here, as elsewhere seems to have been done by "tapicers," of Flemish origin. They came over from the continent by invitation usually, but often because of political disturbances or religious persecution. The tapestries of the earlier centuries were not remarkable, and it was not until the beginning of the seventeenth century when the industry was started at Mortlake by King James I, and directed by Sir Francis Crane, that England could boast of the finest hangings made in the world at that period. While royal patronage continued, the Mortlake tapestry industry flourished; but the civil wars and the frequent changes of government occurring in such rapid succession seriously affected it. By the close of the century it practically ceased to be of note. William III did not patronize English production, but sent to Flanders to have tapestries woven for him. It is curious to note that, although the civil wars caused the destruction of plate and other valuable objects of art, hangings seem to have escaped violent destruction.

In the eighteenth century there were still tapestry workshops in various places, but none to compare with that which had been at Mortlake. "In the latter half of the nineteenth century two important attemps to revive the industry were made. That at Windsor, characterized by energy in production and many hangings, was destined to but a short career. That at Merton Abbey has reached its Jubilee."

The inventory lists contained in the book should be of great value to collectors. They, however, have but small interest for the general reader. The illustrations are numerous and are carefully selected, and each one is so carefully described that it requires but little imagination to picture the thing itself.

E. W. Donn, Jr.

Obituary

Abrahalm Salm

Elected to Honorary Corresponding Membership, 1914.

Died at Amsterdam, Holland, June 13, 1915,

Carl F. White*

Mr. White was born in Cleveland, Ohio, in 1881. His preparatory work was carried on in the University School in Cleveland, and he spent a few summers, before going to college, working in the office of Meade & Garfield as a draughtsman. He took the architectural course at Cornell University, and graduated in 1905. After another year of draughting work and superintending in a New York office he formed a partnership with Henry L. Shupe, of Cleveland. Mr. White became the Secretary of the Cleveland Chapter in 1914, and was carrying on this work with great efficiency until his illness.

Douglas H. Thomas, Jr.*

Mr. Douglas H. Thomas, Jr., was born at Baltimore on March 5, 1872.

*See page 306 of the Journal for June.

He graduated from Johns Hopkins University in 1893, and entered the Massachusetts Institute of Technology in the same year. After spending two years in the study of architecture at the Institute, he entered the office of Winslow & Wetherell in Boston, which he left in 1896 for a trip abroad for purposes of study. After a winter in Italy, he spent a year in Paris in the Atelier Duret, returning to represent Winslow & Wetherell, in Baltimore.

In 1900 he formed a partnership with J. Harleston Parker under the name of Parker & Thomas. Arthur Wallace Rice joined the firm in 1907, and it has since been known as Parker, Thomas & Rice.

Mr. Thomas met with a fatal automobile accident, being instantly killed on June 11, 1915.

He was heart and soul in sympathy with the Institute and all for which it stands. He enjoyed the high regard of all his fellow practitioners, and at the time of his death was President of the Baltimore Chapter and a member of the House Committee of the Institute.

Personally, Mr. Thomas was a peculiarly lovable character, faithful to the highest ideals of his profession, and his loss is a very real one to the city of Baltimore and to the profession of architecture throughout the country.

News Notes

The Competition for the Prize of Rome of the American Academy in Rome

The usual competitions of the Academy, in architecture, painting, and sculpture, were held this year and, in addition a new one in landscape architecture. Fellowships were awarded as follows:

Architecture, Philip Shutze, of Columbia University and Georgia School of Technology.

Sculpture, Joseph E. Renier, National Academy of Design.

Painting, Russell Cowles, National Academy of Design.

Landscape Architecture, Edward G. Lawson, Cornell University.

These fellowships are of the value of $1,000 a year for three years.

The drawings sent in competition for the above Fellowships will be on exhibition at the Fine Arts Building, 215 West 57th Street, New York City, until August 20.

The work submitted in competition this year is notable as being the highest grade of any competition heretofore held under Academy auspices. The winners are expected to arrive in Rome by October 1.

The following have completed their terms in Rome, and are expected to return in October: Kenneth E. Carpenter, architect; John Gregory, sculptor, and Eugene F. Savage, painter.

Awards of the School Medal of the A. I. A.

Up to the present time the school medal for general excellence throughout the school course in architecture has been awarded to the following students:

Harold Hammond, University of Pennsylvania, Philadelphia, Pa.; Raymond M. Kennedy, Cornell University, Ithaca, N. Y.; Henry Palmer Sabin, Massachusetts Institute of Technology, Boston, Mass.; Joe Hunter McDonnell, Columbia University, New York City; Albert J. Loubet, University of California, Berkeley, Cal.; Alan McDon-

ald, Harvard University, Cambridge, Mass.; Owen J. T. Southwell, Carnegie Institute of Technology, Pittsburgh, Pa.

Building Data League, Incorporated

Two years ago the Architects' Bureau of Technical Service was established in New York, for the purpose of securing, through standardization, a measure of uniformity in the wording and phraseology of architects' specifications. But an attempt to sift and correlate many specification descriptions and expressions relating to the same subject indicated that the written words represented ideas either indefinite, or else different and ofter conflicting.

There are as many ways of describing a method for placing a brick in the wall as there are specification writers. The fact would not deserve mention if at least a majority of the specification requirements provided in substance for the same method and one compatible with modern practice.

A continuation of the study of prevailing conditions made clear the necessity of combining with the proposed specification service, if the Bureau's aims were to be realized, a service through which architect and engineer could readily secure accurate and reliable information on the quality and fitness of materials and on the adaptability and efficiency of methods and devices,—not in general but in particular; and that this information must be in such form that the architect could determine whether the claims made for products were warranted, and whether the materials delivered for use or offered for approval were in readity those required.

This consideration touched the very heart of the every-day problems of architect and engineer, and also offered the solution of the sales problem which confronted the conscientious, intelligent manufacturer.

It became a matter, therefore, of the gravest importance that the service should be maintained on a high moral plane, and developed not by one brain but by many; that there should be zealous adherence to the basic principles of confidence and coöperation; that mutual understanding be substituted for recrimination and strife, with their attendant waste, and the coördination of hitherto conflicting efforts.

From this point the road ahead was clear. Every vestige of commercialism was cast aside. A number of progressive minds were focused on the problem, and on the 11th of May, 1915, Building Data League, Inc., came into existence.

The League is a corporate association of consumers in the field of building organization, with the following objects:

"To secure, through coöperation, exact and reliable information on the quality and relative economic values of the vast number of materials, methods, and devices, offered for use in the construction and equipment of buildings.

"To determine through research and investigation, the suitability of products for the purposes for which they are offered in the market, and the limits of the field of usefulness for each.

"To establish through the publication of specifications, standards of good practice in the use of products."

The two essentials to successful and economic results are: The use of suitable materials, and their proper use. Through the League's investigations and service, each of its members may readily possess himself of the knowledge which constitutes the only basis of sound judgment on these two essentials.

Through coöperation with the League, by submitting his product for investigation and registration, the manufacturer may apply to the improvement of his product the energy and money hitherto expended in the effort to make the blind see, the deaf hear, and the skeptical believe. And the price the consumer pays, which includes the cost of the effort to sell to all those who do not buy, may be reduced.

SULLIVAN W. JONES.

A Chronological Catalogue of Buildings and Associated Arts

In an article under the above title, in the Journal of the R.I.B.A., for May 22, last, Mr. Barr Ferree advances the suggestion for, and the reasons why, such a catalogue should be compiled. He proposes a list of "all buildings of architectural merit everywhere in the world," built up to the year 1800, and that, as much of the necessary work has already been done, there is the more reason for doing it again "on a scale at once broader or narrower."

There would also be listed other forms of art which were originally related to the structure itself, such as sculpture, painted decoration, glass, mosaics, and the permanent features in churches.

Mr. Barree lays great emphasis upon the chronology of a building as its life-history and as the "one great fact with which architectural history is concerned." But he recognizes the difficulties which lie in the way of assembling and preparing such a mass of chronological data, and suggests a systematization under a general board of editors, to be assisted by special students for certain work and local students for buildings within their region.

To defray the cost of the publication, he suggests contributions from learned societies and institutions. No doubt the close of the present war will greatly stimulate consideration of the suggestion.

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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The President and Secretary are given in the order named.

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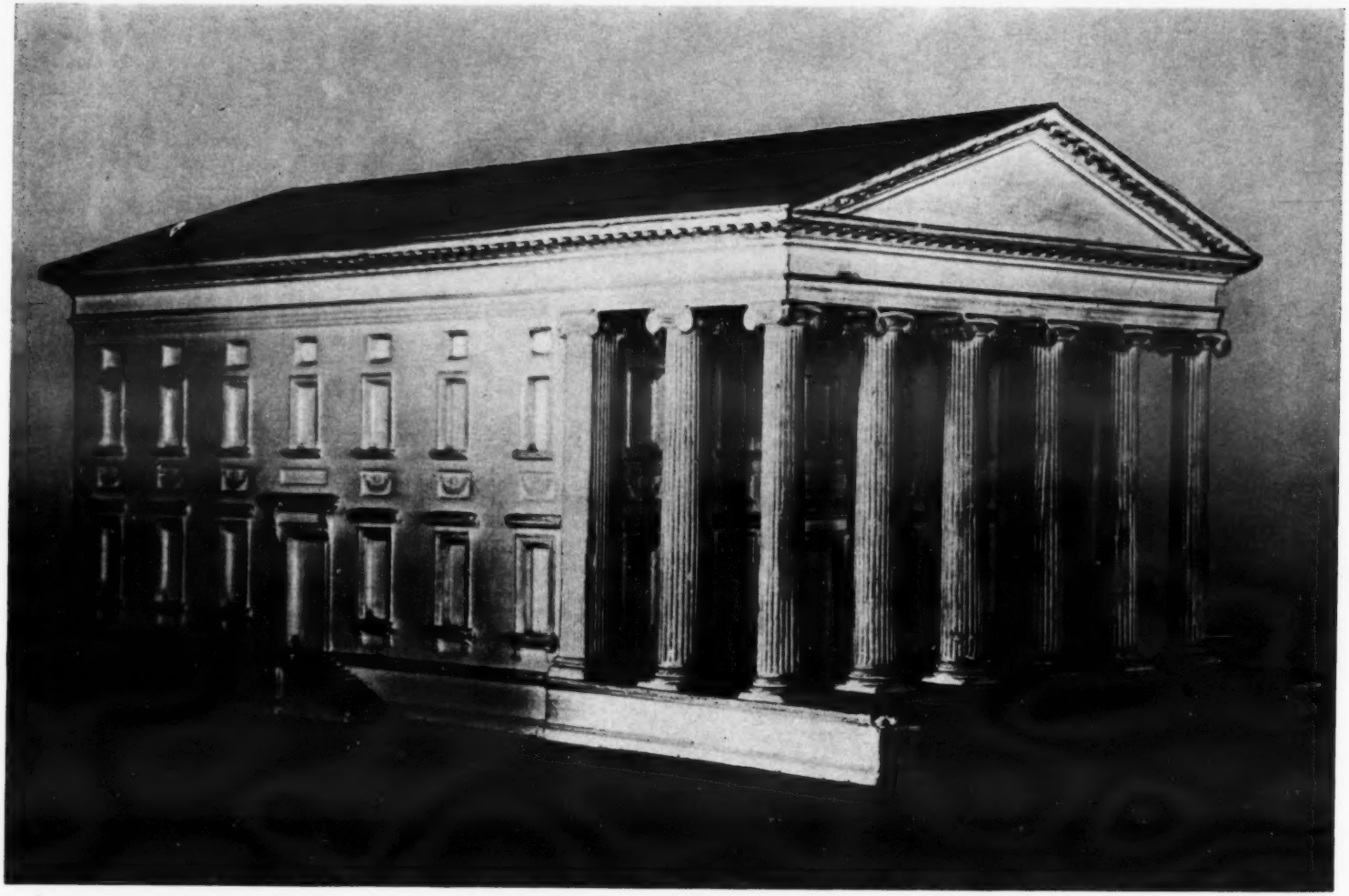

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